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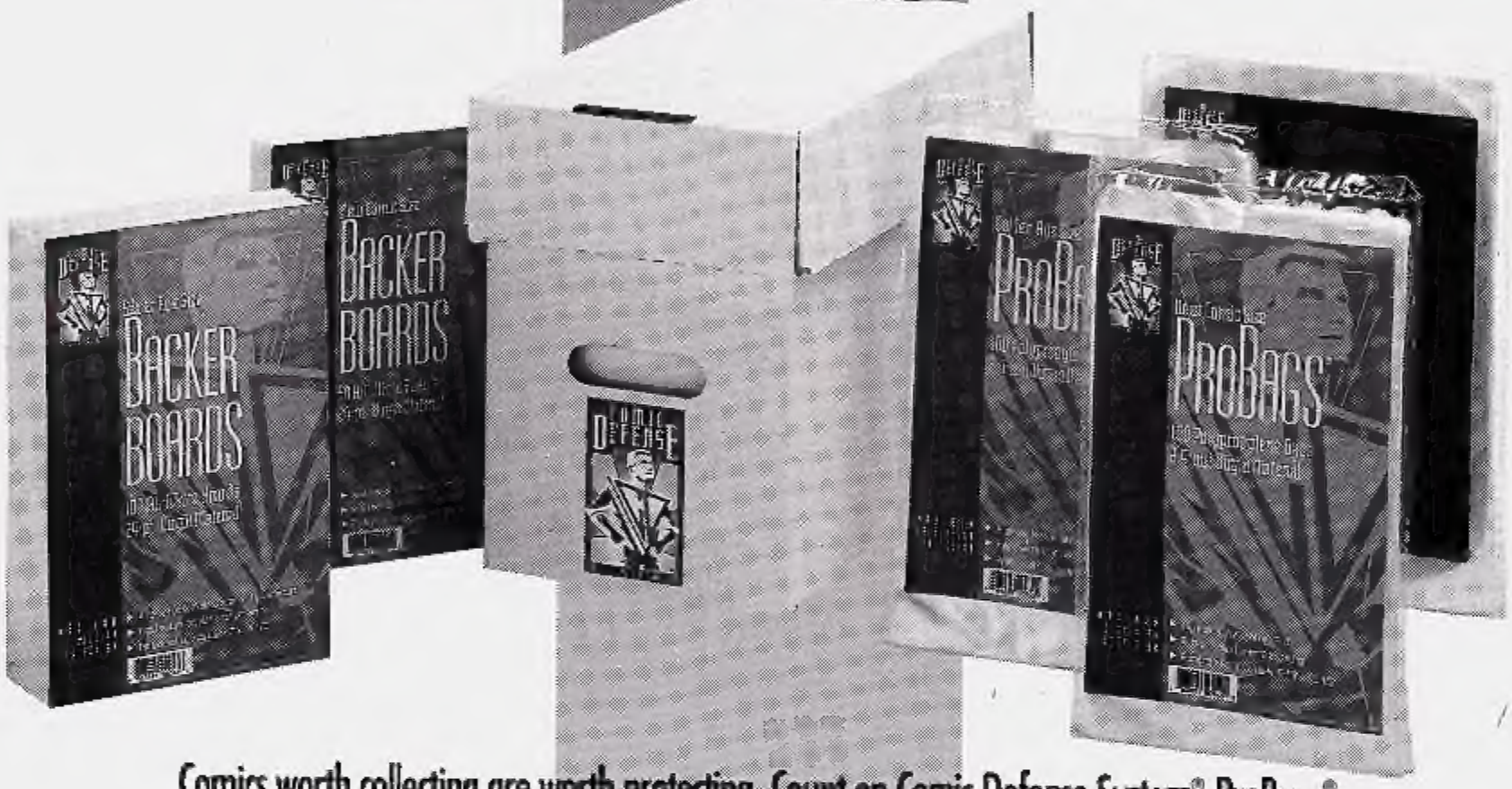

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FEATURES

10 Phantasm of the Knight: An Interview with Paul Dini
conducted by Neil Hansen

17 Driving Through the Xenozoic Era
by Jeff Juliard

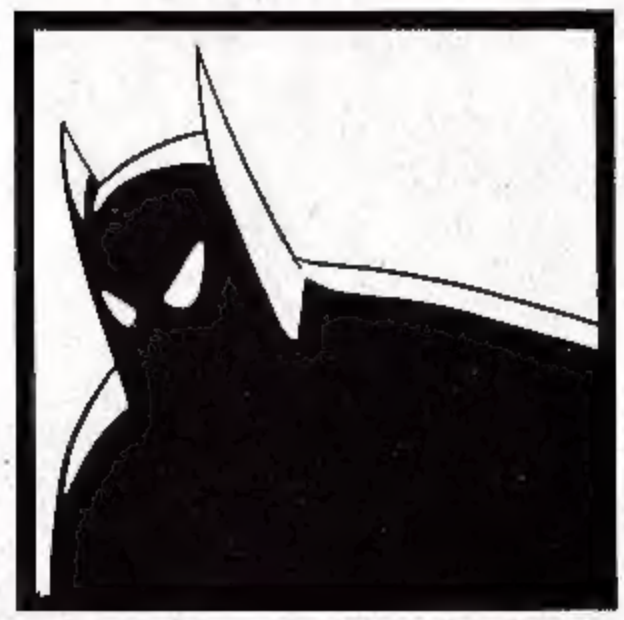
112 A Diehard Saturday Morning: Youngblood the Animated Series
by Buddy Scalera

116 Facing Doom's IV with Mark Pacella
by Joy Ledwell

120 Celluloid Heroes: Homo Superiors in TV Wasteland
by Micheal Swanigan

DEPARTMENTS

7 Future Picks
21 C.V.Giveaway
22 C.V.Mail & C.V.Gallery
26 Top 100
28 C.V.Movers
31 Key to Artist Abbreviations
32 DC Comics
56 Marvel Comics
83 Other Publishers: Color
96 Other Publishers: Black & White
108 Convention Calendar
126 Flint Perry Contest *by Mobre*
128 Back Issue Bits *by Kevin Ohlandt*



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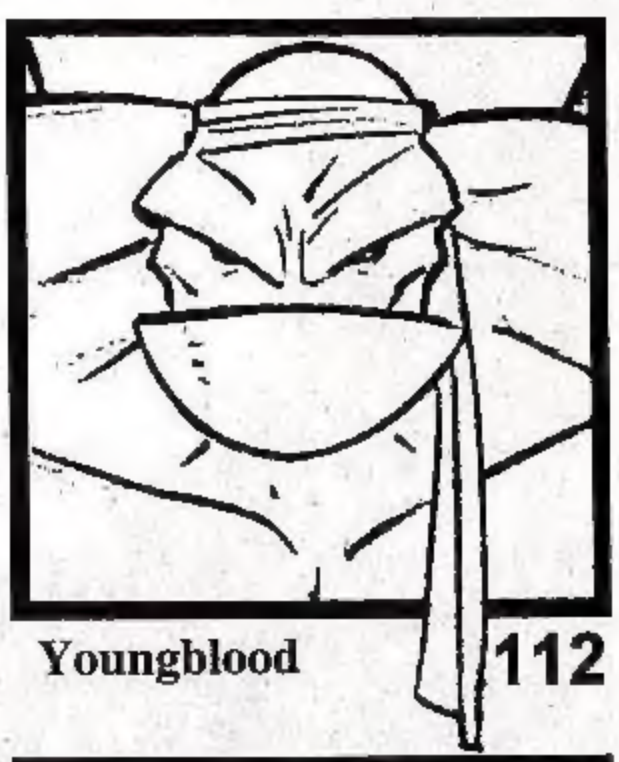

Youngblood **112**

X-Men **120**

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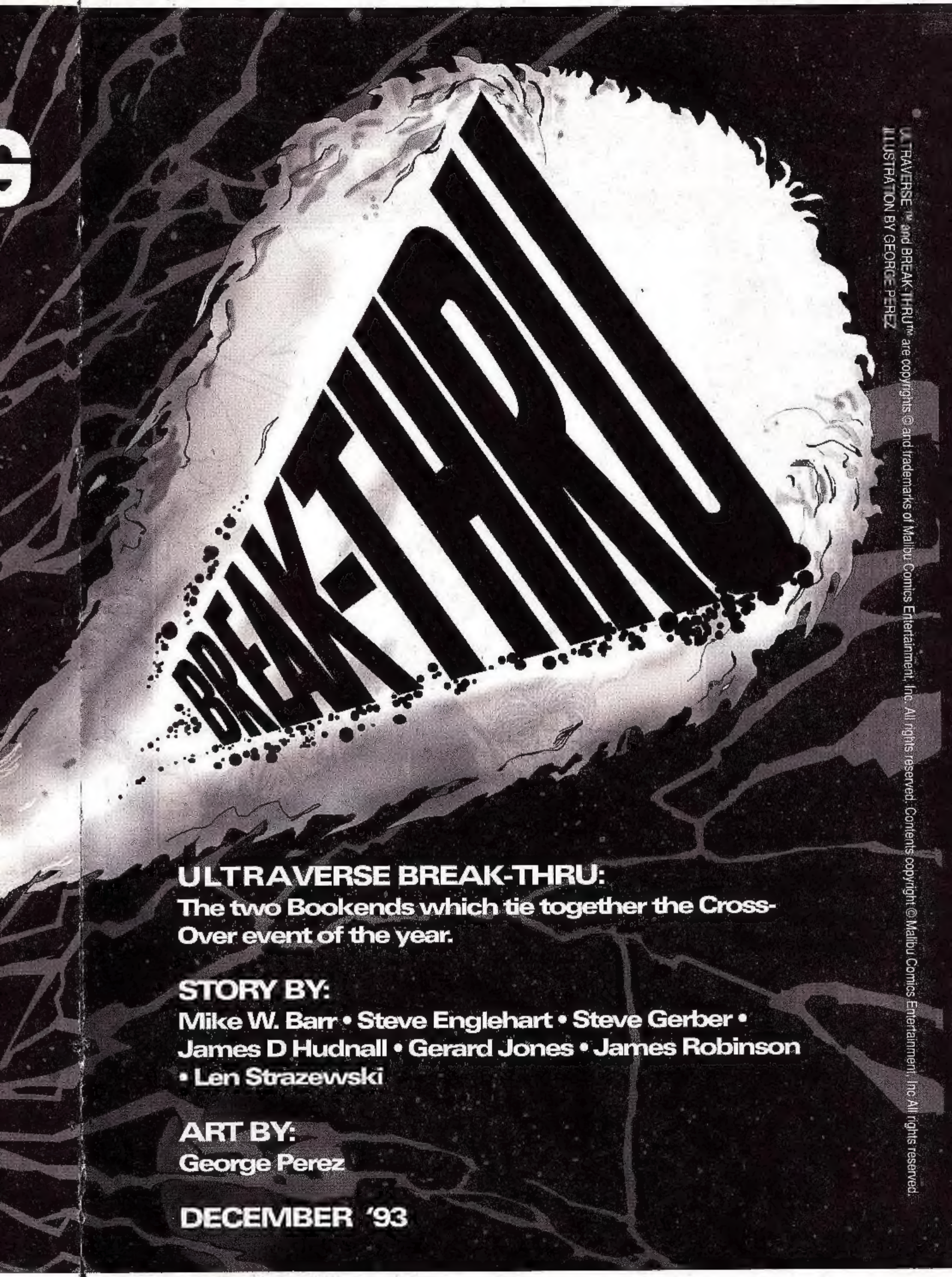

ULTRAVERSE BREAK-THRU:
The two Bookends which tie together the Cross-Over event of the year.

STORY BY:
Mike W. Barr • Steve Englehart • Steve Gerber • James D Hudnall • Gerard Jones • James Robinson • Len Strazewski

ART BY:
George Perez

DECEMBER '93

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IN

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#20

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FUTURE PICKS

To: CVM reader **From: *Comics Values Monthly***

Reflecting the comic book industry's move towards attracting a wider audience, *CVM* widens its feature focus this month to encompass the world of TV and movie animation. Our lead feature takes a look at the highly anticipated *Batman: The Mask of the Phantasm* movie through the eyes of one of its screenwriters, Paul Dini. In keeping with the same theme, *CVM* reveals the storylines of the second season of the animated *X-Men* cartoon written by Micheal Swanigan, an authority in the television animation field.

We stay animated with a behind-the-scenes look at that Xenozoic Saturday morning cartoon, *Cadillacs & Dinosaurs;* and a preview of the *Youngblood* animated series due out in late 1994. All this, plus an article interviewing the artist of Image's *Doom's IV*, destined to be a feature film from Steven Spielberg.

With the next few issues, we return to our regular format of spotlighting upcoming stars in the comic book galaxy:

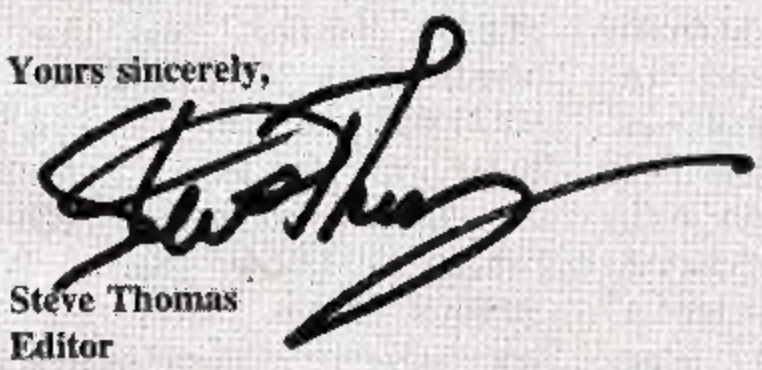
1) *CVM* #90 is our '94 Future Picks preview issue where we get the scoop on the publisher's plans for 1994. This issue also introduces "Writer's Block", a regular department focusing on the world of writing. The first installment is written by Marv Wolfman, co-creator of the New Titans and Deathstroke, the Terminator.

2) *CVM* #91 spotlights the most popular character in comics today as Todd McFarlane discusses *Spawn* and his future plans with information on the upcoming Batman/Spawn crossover.

3) *CVM* #92 explores one of the most popular heroes from the Golden Age when DC Comics unleashes *The Power of Shazam!* reviving the original Captain Marvel. This issue also explores the Sandman mythos and future, and takes a look at DC's Vertigo phenomenon, of which Sandman is a cornerstone.

Until next issue....

Yours sincerely,



Steve Thomas
Editor

Publishers ring in the new year with "something old, something new, something borrowed, something blue". But before we talk about rings and bands, we open with a DC offering for nostalgia nuts and comics connoisseurs. DC digs into the history of the true, original Captain Marvel, providing today's comic book audience with the lowdown on the World's Mightiest Mortal. *The Power of Shazam!* is a hardcover graphic novel written and painted by Jerry Ordway. In addition, this 96 page book sets the stage for a forthcoming monthly series. (More on the Big Red Cheese in *CVM* #92.)

Staying with the book theme, albeit briefly, Captain Marvel's contender for the World's Mightiest Mortal, that universally recognized Super-guy, the Man of Steel is featured in *Superman: Under A Yellow Sun*, a personal account of the trials and tribulations of the Kryptonian written by Clark Kent. John Francis Moore is the real pen behind this prestige format book with Kerry Gammill and Dennis Janke supplying the art for the Superman/Clark Kent sequences and Eduardo Barretto illustrating the "novel" itself. Another Super pick is *Superman* #87 which kicks off a five part storyline entitled "Bizarro's World". Lex Luthor II unleashes the imperfect duplicate of The Man of Steel on an unsuspecting Metropolis crossing all the Superman titles.

The Lantern lights flicker with the climax of the three part "Emerald Twilight" storyline in *Green Lantern* #50. This 48 page book introduces major changes that Lantern fans may not want to miss. Not only is there a renegade Hal Jordan sporting a new costume, but the story also includes a "dead ringer" in the form of Sinestro, and an all new Green Lantern sitting ringside.

For those of you engrossed in the Legionnaires and the Legion of Super Heroes, check out the final part of the six part "D.O.A." storyline in *Valor* #17. The death of Valor in this issue sets in motion DC's attempt to clean up the post-Crisis continuity problems. The summer will introduce *Zero Hour*, a mini-series written and pencilled by Dan Jurgens, the man who originally killed Superman. With wall to wall DC heroes, *Zero Hour* will attempt to tie up the loose ends in the DC universe.

Finally, we can't leave the DC picks without a brief mention of the very popular Vertigo line of titles. Vertigo has its own shake up issues on the way with *Hellblazer* #75 and *Swamp Thing* #140. *Hellblazer* #75 resolves the four part "Damnation's Flame" storyline, and heralds the return of the self-confident, cocky and arrogant John Constantine – the Brit with an attitude – whilst *Swamp Thing* #140 sees Grant Morrison teaming up on the scripting chores with Mark Miller and penciller Phillip Hester to redefine Swampy and his direction.

"Love is in the air" as Marvel prepares for the wedding of Jean Grey and Scott Summers in *X-Men* #30. Happy heroes gather for the joyous occasion with the possible exception of Wolverine, who has enough problems without the secret love of his life being hitched. Rubbing salt in Wolverine's wounds, Marvel accompanies this momentous event with a 48 page magazine entitled *X-Men: The Many Loves of Jean and Scott.*

Ex-Avengers West Coast, under the leadership of Tony Stark, band together to form a new group and Marvel's newest title, *Force Works.*

Shazam ™ & © 1993 DC Comics

Iron Man is joined by Spider-Woman, Scarlet Witch, Wonder Man, USAgent (sporting a new costume) and newcomer Century, as they all battle the Kree in the team's debut issue. On the East Coast, another major move is underway for Avengers flagship member Captain America. Interest may pick up with *Captain America* #425 which introduces a year-long storyline designated "Fighting Chance" where the deterioration of the Super Soldier serum threatens to end Steve Rogers' career as the Star Spangled Avenger. Rumor has it that a very close friend of Cap's will eventually don the red, white and blues (with perhaps a bit of alteration work).

Other Marvel releases worthy of mention include: *Spider-Man: Mutant Agenda*, a three issue series following the December release of *Spider-Man: Mutant Agenda* #0 where the Spider-Man newspaper strip and comic books come together to fight the Hobgoblin and the Brand Corporation (with a little help from Marvel's mutants); *X-Factor* #100, marking the possible demise of a major player during a run-in with Haven; and *Marvel Comics Presents* #150 with the four part "Four Marys" storyline featuring Daredevil's old nemesis, Typhoid Mary.

The biggest news coming from Marvel in January is the much talked about adaptation of MTV's bad boys of rock and roll, *Beavis & Butt-Head*. In fact, Marvel has anticipated sales of up to half a million copies of the premiere issue of this controversial duo. It's interesting to note that this comic is not Comics Code approved and Marvel is promoting it this way. (The Comics Code Authority was formed as a self-censorship board during the 1950s in the wake of the controversial crime and horror comics of the period criticized for their allegedly immoral content by Dr. Frederic Wertham in his book, *Seduction of the Innocent*. After this book appeared in conjunction with Congressional investigations, many comics were banned or cancelled because of their questionable content. As a result, comics sold on newsstands needed the CCA stamp of approval. Though still in existence, the CCA's power has weakened with the creation of the direct sales market producing titles outside of the newsstand distribution system.)

Across the water, Marvel UK is finally bowing to market pressure by cutting the number of titles by up to 20%. However, there still remains a few comics of note. These include: *Alan Davis' ClanDestine; Wild Angels* with work by talented Italian artist Pino Rinaldi; and the painted work of ex-storyboard artist for British TV, Geoff Harrison, on *Loose Cannons*.

Speaking of market pressure, although Image's record on lateness is being reflected in current sales of their books (with the exception of *Spawn*), there are rumblings filtering down from the studios that serious attempts are being made to rectify this problem. Homage Studios is attempting go one step further with Jim Lee's attempt to tie together most of the elements from the studio's series in *The Kindred*. The story by Jim Lee, Brett Booth and Sean Ruffner is also pencilled by Booth. Only time will tell if this title will keep to its March shipping date.

1994 could very easily turn into the year of the "creator owned property" with the Legend club already underway at Dark Horse, and the January launch of the new creator owned line, Bravura under the Malibu banner. This line, briefly mentioned in "Future Picks" back in *CVM* #87 kicks off with Jim Starlin's *'Breed* in January and Howard Chaykin's *Power and Glory* in February. (Note: Barry Windsor-Smith's *Rune*, serialized in the

Beavis & Butt-Head ™ & © 1993 MTV Networks Inc.

All Characters ™ & © 1993 Aegis Entertainment, Inc.

October Ultraverse titles will subsequently appear in its own monthly title in January co-plotted by Chris Ulm and inked by John Floyd.)

Regarding Dark Horse, the company adds to its successful licensed books with a new installment of the Alien's saga entitled *Aliens: Music of the Spears* written by Chet Williamson, pencilled by Tim Hamilton and inked by Tim Bradstreet, and a new Robocop story written by John Arcudi, pencilled by Mitch Byrd and inked by Brian Garvey, hot on the heels of the *Robocop 3* movie release.

Continuing the licensing trend, Topps Comics is set to release *Exo-Squad*, based on the Universal animated series and toy line. Len Wein and Joe Staton provide the script and art on the #0 preview issue slated for January release. In addition and following the *Dracula vs. Zorro* mini-series by Don McGregor and Tom Yeates, *Zorro* receives his own series with McGregor accompanied by Mike Mayhew and John Nyberg.

Valiant, although experiencing a bit of a slump at present, looks to *Magnus: Robot Fighter* #35 for their future developments. This issue begins a chain of events that will ultimately change the future of the Valiant universe. In the meantime, *Shadowman* #0 investigates the deaths of *both* Shadowmen.

Finally, we include a short list of possible picks worth looking for on the comic book shelves. *Silbuster* is the latest Japanese manga offering from Antarctic Press; a future post-apocalyptic cyberpunk scenario is portrayed in Anubis'. *Urban Decay; Lady Death*, a new three part series from Chaos Comics features a guest appearance by Evil Ernie; *Knighthawk, The Protector* is the latest offering from Neal Adams' Continuity titles; *Age of Desire* is a graphic novel adapted from a Clive Barker story by P. Craig Russell and Timothy Bradstreet; Sky Comics animates a corpse in *Ashley Dusk*; Express Publications parodies (and dismembers) Barney The Dinosaur in *Kill Barny* featuring a "Beaver & Buttchin" cover; and Viz releases the first of their Ultraman retrospectives with *Ultraman Classic: Battle of the Ultra-Brothers*.

More picks next month in our wall-to-wall Future Picks issue.

Batman: The Mark of the Phantasm © & ™ 1993 DC Comics

conducted by Neil A. Hansen

Paul Dini is one of the story editors and a co-producer of the critically acclaimed and highly successful Batman: The Animated Series. *Based on the success of the television series, Warner Brothers has produced an animated theatrical release entitled* Batman: Mask of the Phantasm.

Dini, himself a writer of animation since 1980, co-wrote the film with Alan Burnett, Marty Pasko and Micheal Reaves due for national release on Christmas Day. (DC Comics is also producing a comic book adaptation of the film by the Batman Adventures *team of Kelley Puckett, Mike Parobeck and Rick Burchett.)*

In addition, Dini is collaborating with Bruce Timm, co-producer of the Batman *animated series on a graphic novel entitled* Batman Adventures: Mad Love *featuring the origin of Batman foe, Harley Quinn.*

In this interview, Dini discusses the ins and outs of the animation business today. Dini also reveals how and why Warner Brothers decided to make the animated Batman *a full length motion picture, and expresses his views on the future potential of superheroes in animation.*

CVM: What is your background in the field of animation writing?

Dini: I started in the early '80s when I was still in college. I had an opportunity to freelance some story ideas to Filmation Studios, a studio that no longer exists. I was finishing up my last year of college, and I had shown them some of my cartoons. As far as being an artist goes, I wanted to be a strip cartoonist. I was doing a strip about funny animals that was running in *Boston College* papers. The guy [at Filmation] liked the drawings well enough, but he saw that I wasn't really an animator. He said, "What do you have as far as writing goes?" I said, "I could give you some storylines. What do you have going?" They had a couple of storylines for *Tom & Jerry*, *Mighty Mouse* and some early things they had around 1980, so I submitted some storylines. They liked them. They gave me a trial period. I left Boston, went out there [to California], worked for about ten months, then came back, went back to school for another couple of years and finished up. It was a good experience. I wasn't sure where it was going to lead because I was thinking, do I want to stay with animation? Do I want to work in sitcoms? Ultimately, I got such a positive response from the initial animation that I wrote, I kept getting more calls asking, "When are you coming to California again?" Around '82, I packed up for good and went back to southern California. I jobbed around for about a year and a half. I worked on the development of the *He-Man* show with Mattel and Filmation. I also did some work for Hanna-Barbera. I worked for Ruby-Spears for about eight months, another studio that no longer exists, just to show you what happens when the studio employs me for a while. Around '84, I got the opportunity to work at Lucasfilm and work on the development of two shows called *Ewoks* and *Droids*, which were ancillary spinoffs of the Star Wars series. I worked on those for two or three years off and on, and then did some more development for them. They wanted to have a whole animation unit going for a while. That ultimately didn't happen because they were so far out of Los Angeles. At that time, the networks would only buy pre-sold ideas. If you had the rights to the Rubik's Cube or the Care Bears...

"I think it was something we wanted to see when we were kids. We had seen the ***Superman*** *cartoons and thought they were great, but wouldn't it have been great if they had done Batman?" Dini said. "That was our inspiration. Let's do the Batman series the Fleischers never got around to."*

CVM: Something that was toy related or immediately out on the market?

Dini: Exactly, because they figured that was what kids liked. They never wanted to take a chance on original ideas, whereas the trend now is sort of half and half. You have original shows like *Ren*

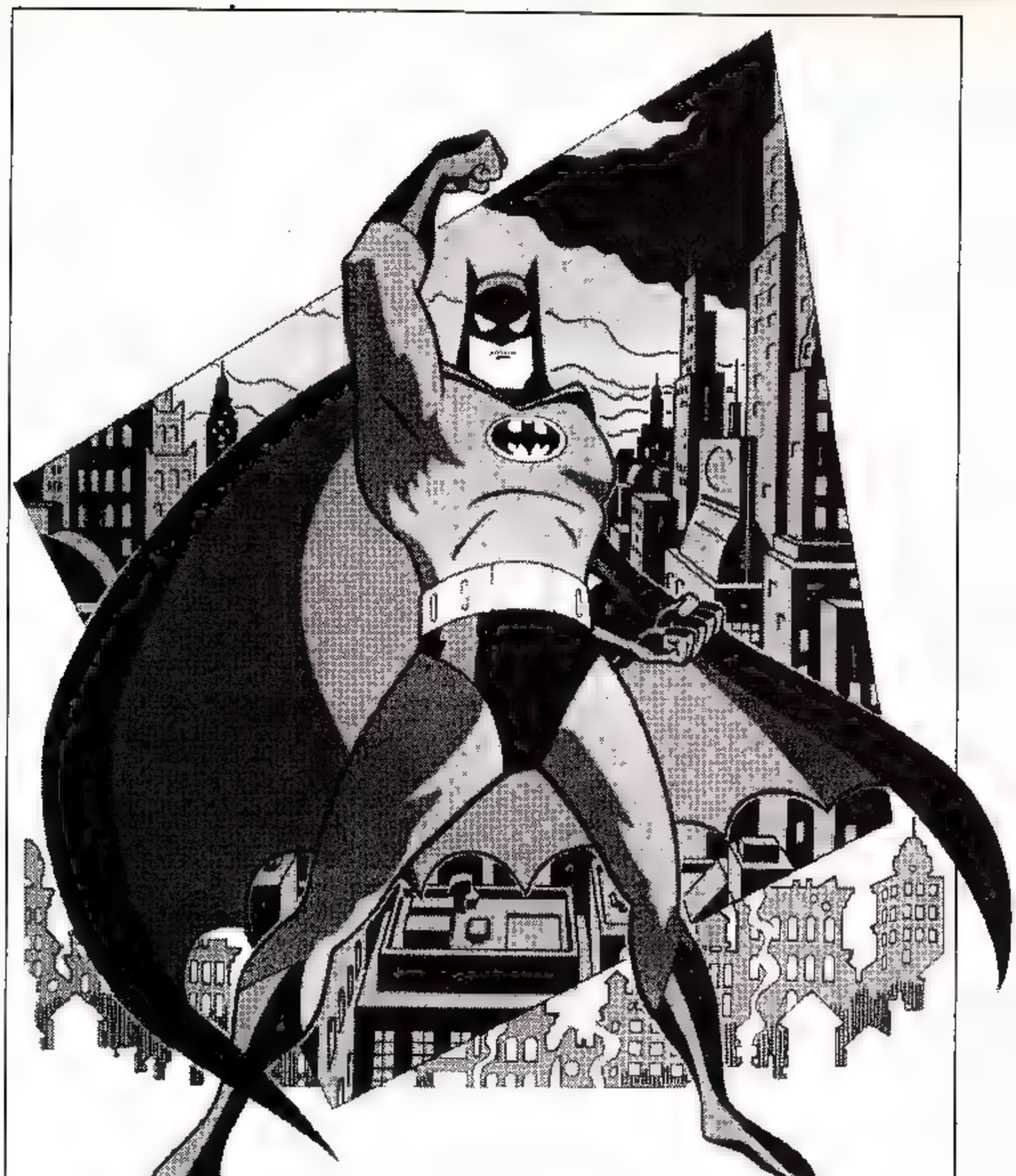
& Stimpy and *Beavis and Butt-Head* coming up. Those are the most popular shows going, so there's less of an emphasis on the toys, and I hope that it stays that way. But that was the rule at the time and that was something we had to put up with. Then after the Lucas period began winding down, I had an opportunity to work on a revival of *Beany & Cecil*. That was with John Kricfalusi, who went on to do *Ren & Stimpy*. One of his storyboard artists/directors was Bruce Timm - that's where we met - he went to work on *Tiny Toons* and then *Batman*. [*Beany & Cecil*] was one of the most fun and frustrating job experiences I've ever had because every night we'd sit around John's apartment working out these great cartoons. We'd laugh ourselves sick. Then we'd go pitch them to the network the next day, and they'd say, "I don't think it's funny. This is really terrible. This is really gross. This is disgusting. It doesn't make sense." I said, "But it's funny." They said, "We know it's funny, but it's not what we wanted. We wanted something that was soft, warm and gentle, and kind of 'goofy funny'. You're giving us stuff that's 'frighteningly funny'." We had these great cartoons that we couldn't get on the air, and so that ultimately self-destructed. Then I went on to *Tiny Toons*. That was a pretty good experience, about two or three years.

CVM: You could get a little bit looser with that material...

Dini: Right, because we had Steven Spielberg running interference for us. Also, we weren't really a part of Fox at that point. They were going to run us on Fox, but they were just running the episodes we delivered them. They weren't stating policy, which they do a little bit now, but they understand what it entails to tell a joke, or to go for a dramatic moment.

CVM: Speaking of drama, how did the original *Batman* animated series get started?

Dini: The *Batman* animated series got started with Jean MacCurdy [Warner vice-president and general manager]. She sort of singled out Eric Radomski and Bruce Timm, and said, "You guys like Batman. Do you want to work on Batman and come up with a look of a show for me?" They said, "Oh, yeah!" They're big Batman fans from a long time back. It was a year or two after the first *Batman* movie came out, so we knew there was going to be an ancillary tie-in that Warner would want to support whatever Batman movies they had coming up. Bruce and Eric started to work on some preliminary designs. Bruce went back to his office and drew the first Batman sketch that there was, and Eric went on to do some background inspirations for Gotham City settling on a very dark Art Deco look.



Batman © & ™ 1993 DC Comics

CVM: Would you say it was reminiscent of the Fleischer material back in the '40s *Superman* cartoons?

Dini: Yes. I think it was something we wanted to see when we were kids. We had seen the **Superman** cartoons and thought they were great, but wouldn't it have been great if they had done Batman? That was our inspiration. Let's do the Batman series the Fleischers never got around to. There was a certain elegance to the Fleischer material that a lot of modern day superhero cartoons don't have. The Fleischers started doing what we call rubber hose animation, black and white with kind of goofy looking characters that bounce around a lot. They went a little more realistic with *Betty Boop* and *Popeye*. Then they were making this big leap into a very realistic style of drawing with *Superman*. By limiting the design of Superman a little bit, there were able to bring a lot more fluidity to his motions, get a lot more action and acting out of them than if they rendered him faithfully as they do a comic book style design. That's what we were looking at for inspiration, too. We found that the best moving and acting characters are the ones that have a limited amount of design on them. Your

eye doesn't get tired following them around. On a show like *X-Men*, you render every arm, every bit of hair...

CVM: Every color...

Dini: On one hand, you get the fan's delight because you've got every character in the Marvel universe wandering in for cameos, almost like a living, moving trading card collection, but it gets a little hard if you have to animate those characters and still try to make it as fluid as *Batman* or classic Disney animation, so that was the reason that we went with the style we did. From the beginning, that was something we wanted to do. We wanted to make something completely different looking than anything else that had been on television before. Around that time, Bruce and Eric made a two minute trailer film showing how their version of Batman and Gotham City would work. When they were finishing up, I was brought in to work on the writing. I was really anxious to get started because I was thinking, this was going to be a show with very little in the way of a writer's guide or a bible. One of the things we deal with as writers in animation if you do a new show, is they give you something about the size of the Manhattan Yellow Pages as far as thickness goes, and they give you all the "do's" and "do not's" for a character. There's no chance for spontaneity. There's no chance for the character to grow and evolve within the confines of the show because all your movements are mapped down to these writer's guides. The character says this. He acts like this. These are his catch phrases. These are his villain's catch phrases. That's very limiting, so our bible was just: "Batman is a dark avenger. His parents were killed when he was a kid, and he's dark, grim, moody and violent when he has to be. The Joker is this way, and Robin is that way..." and so it went, a little sketch for each character. There wasn't a lot to it, and a lot of it was the illustrations. We had always looked upon it, if we were going to be solely responsible for the vision of the show, that we knew where we were going, We plotted the show as we were going. We didn't plot any specifics about where the show would go. We didn't know what equipment [Batman would] use in the 65 half hour episodes or what villains we would create that would become important, but we did have a general idea of the tone of the show. We wanted to keep constant with that.

Batman and Joker ™ & © DC Comics, 1993

Phantasm © & ™ 1993 DC Comics

CVM: What does your job as story editor of the *Batman* animated series entail?

Dini: That's really being responsible for every element of the story, not only on the stories I write, but the ones other people write. That is knowing where we're taking the show in an overall way, what episodes we're going to be using, what villains we're going to be using and where we're going to take Batman as a character without any nasty surprises. We don't want to do a story where Batman reveals his identity to the world, and then two episodes later: "Why the hell did we do that? Oh, well, I guess we made a mistake."

CVM: It was a dream ..

Dini: Yeah, or something dumb like that. [What we try to do is] to keep it a unified vision, and also read all the other scripts and know where the other writers have taken the character. For instance, there was a story in the second season where Robin is talking about how he's looking forward to meeting Ra's Al Ghul for the first time. I said, "Wait a minute! He met Ra's Al Ghul in the last season. In fact, Ra's kidnapped him." Little inconsistencies that the writers may not know on a day-to-day basis that I have to know, I watch for those inconsistencies, and make sure there's a progression to the characters. I never really wanted to have the Joker, who's probably the hardest villain to write, a standard clown who just goes around doing wacky things. I wanted there to be something a little deeper to him. After I finished the bible, I was yanked for a few months to finish some extra *Tiny Toons* episodes that had come in. Some other writers took over writing *Batman*, and there were some other story editors. When I jumped back to the show, I

looked over some of the scripts, and I was going, "Oh, this shouldn't be here. Let's go back and fix this." *Especially* where the Joker was concerned, he'd become too much a stock goofy criminal, where actually he needs to have a little bit more threat and menace to him...

CVM: ...a little bit more psychotic, at least to be implied, if nothing else...

Dini: Sure, he also has to have this thing with Batman. He exists because Batman exists, and life would not be the same for him without Batman.

CVM: One thing about the *Batman* television series is that the approach it takes is unique, everywhere from the design of the show to the point where the vocal acting is different. It's not exaggerated; it's very subtle. Why did you decide to go that route because it wasn't something traditional in television animation?

Dini: We wanted to get a very realistic feel with it. We wanted to take it one step from reality, but not to total shrieky cartoons. Again, a good example is the Joker, where in every other cartoon version that I've seen of him, he's always been this high pitched cackling moron, whereas when we went after Mark Hamill, he has this wonderful vocal quality where he really is the grandmaster showman. It's a treat to hear the Joker go off on a terror to threaten somebody or pretend to play nice with somebody. There's just this wonderful quality to his voice which we would not have gotten with a standard approach to standard cartoon voices. Andrea Romano [voice director] is very careful in that she plays

Batman Adventures: Mad Love
©1993 DC Comics

everybody down to that level."Let's have more of your real voice. Let's have more of your real inflection." She's really the one that keeps them real. She keeps them thinking. We get a lot of actors from feature films or prime-time television come in and they'll say, "Should I do a shrieky little comic cartoon character voice?" She says, "No, do your real voice or let's see if you can do a snotty twist on it or a heavier twist to it?" It's a surprise to them because they figure they're going to have to talk like Minnie Mouse. That's not the case. We bring in those actors because we see something in a live action performance that we like, so we want to capture a bit of that in cartoon form.

CVM: Could you run through the steps of doing the show from initial story to completed product that finally appears on the air?

Dini: You're talking about a process that's six to nine months depending on individual episodes. Six or seven months is the average for each episode, but we also have three to four [animation] units. The directors are working on different episodes all the time, so while they're starting the storyboard on another one, they're timing the one they've done before and finishing the models, and shipping the one they did previous to that. They've got two to three episodes in the works at all times. It begins with the script. I'll get together with the other story editor, Micheal Reaves, or with various outside writers, and we'll come up with an idea for a plot. Sometimes I have an idea in the back of my head that I want developed that I carry inside me for months until I'm able to bang it into shape and get it out. I usually discuss it with the other story editor so he knows where I am going and what I have planned. Then I'll talk to Bruce Timm and Eric [Radomski] and I'll run the idea by them because now that I'm producing, the three of us are kind of a triumvirate where we all want to know what the other one is doing. Bruce and I have a very good working rapport as far as figuring out stories go. Bruce is somewhat of a writer himself. We'll go to dinner, and we really can't stop talking about the characters. He'll say, "I've got

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this great idea for a Poison Ivy story, or wouldn't it be funny if Batman did this?" We'll bat it back and forth until we get something that feels good to us. Then we get excited about it. Sometimes, we'll discuss it with another director. I was talking to Bruce and Kevin Altieri once, and I said, "If Ra's Al Ghul has lived for 600 years, why is Batman the only character in the DC universe he's ever met? Wouldn't it be fun to do a story in the Old West and bring in Jonah Hex?" Originally, it was Jonah Hex and Enemy Ace. "Let's do a three part adventure. First, we start in the Old West with Jonah Hex, then World War I with Enemy Ace, and finally the present with Batman." They went nuts. "Oh, yeah, you can do this! It would be so cool with this." Kevin was saying, "We could animate all of World War I. There'd be dogfights. Ra's on one wing, Enemy Ace on the other." Bruce said, "No, no, no, it was too much for a half hour." Kevin said, "Three parter." Bruce said, "No, one parter, and we'll lose Enemy Ace. We'll do it in the Old West." We decided to do this Western which Batman only serves as the bookends for it. It's just a fun idea on where you can take these characters and adventures they have with a little thought because I never wanted to approach this as taking a stock villain and putting him through the paces. What is there about these characters that makes them interesting, or what can we change about them a little bit to make them interesting? That's the way I approached Mr. Freeze, because what is he? He sprays ice out of a gun. Big deal. But you give him a background and a reason he is that way, you come up with something interesting

CVM: From there, the completed script goes through the storyboard stage?

Dini: Yes. It'll go to the director. Usually, scripts from inception take about two to three weeks. We're talking premise stage. We're figuring out what the story is about. Again, I'm not dealing with one story at a time, I've got a couple on my plate. Then, I'll try and be as heavily involved with the outline as I can be, either writing the outline myself or giving it to the writer after I've had the writer in and sat him down to discuss them, character beats or story beats, ideas for visuals or guest characters. They usually spend four days to a week working on an outline, and

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then about a week to ten days doing a script. After I get the script in, all the producers read it and make notes on what they like and what they don't like. The director reads it, and shares it with his key board people so they can get some preliminary ideas. By that time, the networks have had a chance to see it, and given us their comments. About a week after it gets approved by the network, we record it. We like recording it as close to the start date of the storyboard as that gives the board artists a little more chance to capture the nuances in the actors' performance because something that reads very straight on the board may sound very funny or very scary once the actor has had a chance to record it. The recording is done within a week of the completion of a script, and the storyboard is started around that time. Then the board takes three weeks to a month.

CVM: The storyboard is very similar to a comic book page in terms of actual set-up and design...

Dini: Right. In a lot of cases, the director may actually sit down and draw the board himself. After it's finished in the storyboards, then there are props and models which are another couple of weeks. Timing the storyboard, you have to cut out any of the excess to make sure it all fits together, that the action moves smoothly and cleanly. Then it's shipped overseas. It's about 18 weeks in actual animation. Then It comes back.

CVM: How did *Batman* get from animated series to animated movie?

Dini: For a long time, Warner has been experimenting with the idea of doing their more popular characters in extended format, whether that was going to be TV specials or made for video adventures or movies. Warner Animation is expanding very fast, and in a lot of different ways. We don't know how big it's going to get, or the full range of what we're going to do, so we're feeling our way one project at a time. When *Tiny Toons* came out, we wanted to do something else with the characters. We thought, let's do something direct with video. Let's bring out an 80 minute adventure with those characters as a made for video event. Let's see how it does. It sold very well. It was not ever really intended to be a movie because the nature of *Tiny Toons* defeats it from being a movie as *Tiny Toons* is very joke oriented. There are a

continued on page 103

THE BIG BANG WAS JUST THE BEGINNING...

The secret origins of the Milestone universe and the super-powered beings who reside there have remained hidden in the shadows... until now.

SHADOW WAR

IT'S ALL COMING TOGETHER...

HARDWARE *11*

ICON *9*

XOMBI *0*

BLOOD SYNDICATE *10*

STATIC *8*

SHADOW CABINET *0*

M

THE MILESTONE CROSSOVER EVENT

ON SALE IN NOVEMBER

Driving Through the Xenozoic ERA

by Jeff Juliard

In case you haven't heard, Mark Schultz's airstream-designed, retrofitted tale of life in the 26th century has become a Saturday morning cartoon. True to its name, *Cadillacs & Dinosaurs*, the animated series, comes complete with curvaceous '50s Cadillacs and more dinosaurs than Spielberg and Barney could shake a fossil at. The show is produced by Galaxie Entertainment and animated by Nelvana, the company that won an Emmy for adapting *Beetlejuice* for Saturday morning consumption.

"We had a lot of interest from Hollywood," said Kitchen Sink marketing and promotion director, Jamie Riehle "We went with the folks at Galaxie Entertainment mainly because they were willing to commit to the ideas and to seeing Mark's vision through."

Schultz's vision, *Cadillacs & Dinosaurs*, seems to be one of the biggest Saturday morning events since the sixth day of Creation. The producer is Sasha Harari, producer of the feature film, *The Doors*. The first episode and the series bible were written by Steven deSouza, writer of *Die Hard I* and *II*, *48 Hours*, *Commando* and numerous other action/adventure films. With a line-up like this, *Cadillacs & Dinosaurs*, the animated series, should be every bit as optimistic as its comics forerunner, but so far the creator of the Xenozoic world, Mark Schultz, is cautiously optimistic.

"We are definitely getting a program that's above average," said Schultz, "but that's not to say there isn't room for improvement. I get to the preliminary drawings, but once it goes to be animated, it's out of my hands. Animation is still by nature a collaborative effort, and some things get rounded off."

For those who are not familiar with Schultz's tale of intrigue and environmental adventure in the year 2500, catching up is easy. Since its premiere in *Death Rattle* #8 in 1986, there have only been twelve issues of *Xenozoic Tales*. Despite its irregularity, the book has a fanatic cult following even though a year has been known to elapse between issues. To date, Schultz has won four Harvey Awards (including Best Artist three times and Best Single Issue for *Xenozoic Tales* #11) and two Eisner Awards for Best Black and White Series and Best Short Story.

The storyline is a perfect mix of the fabulist scenarios of Edgar Rice Burroughs and the hard boiled film noire plots of Will Eisner's *Spirit*. It takes place after the 21st century, when humanity is forced into underground shelters by massive geological upheavals. They emerge in the year 2500 to find that the dinosaurs are back, the polar ice caps have melted and the Earth has reverted to a primal, prehistoric wild kingdom. These Xenozoic survivors are organized in tribes which inhabit the remnants of great cities on the eastern seaboard.

Rocketing across this landscape in a 1953 Cadillac are the strong-jawed infinitely capable Jack Tenrec and the bodacious, equally adroit Hannah Dundee. Tenrec is an "Old Blood Mechanic", sworn to defend an ancient code of ecological balance called the Machinateo Vitae. Dundee is a scientist and a diplomat from a neighboring tribe searching for lost knowledge in the submerged libraries of what was once New York City. Together, these two are opposed by everything from corrupt politicians to Mesozoic nasties while they explore the future landscape in a riveting adventure that seems to get more fascinating with each turn they take.

This may seem a little complex for Saturday morning, but according to Schultz, the Xenozoic world has survived its transformation to animated series intact.

"The whole set-up – the Xenozoic

Xenozoic Tales © Mark Schultz, 1993

Xenozoic Tales © Mark Schultz, 1993

and its philosophies – are a little complex for Saturday morning," admitted Schultz. "That was a tough nut to crack. We [Denis Kitchen and I] had several long sit-down talks with Nelvana as well as Steven deSousa and the people from Galaxie to figure out the direction of the show. We really tried to keep the feeling of the book, and what really impressed me was their willingness to do that."

Of course, there have been some changes. Saturday morning is a very heavily regulated slice of air time and anything playing there is subject to the networks' stringent system of self-censorship. If you're a fan of the book, when you watch *Cadillacs & Dinosaurs*, you'll notice that several concessions have been made with the target audience. You will not, however, find yourself in unfamiliar territory. The scenario is the same, and all the characters are there without any intrusive modifications.

"They've simplified it, but not nearly as much as they could have," said Riehle. "They've actually kept the basic premises of the world that Mark designed. Obviously, they can't get into the political intrigue or the romantic interests, but they're actually throwing out some concepts – like the Machinateo Vitae – that might go over the heads of their target audience."

Even with choices in place, this show does have a little more substance to it than standard Saturday morning fare. The political intrigue may not be explored as thoroughly as it is in the comic, but it is present. The basic environmentalist ideas that drive the story are also there, but they're couched in a far denser sense of place and of character than most shows in this time slot. Using the basics of the *Xenozoic Tales* as a jumping off point, the scripts for these shows definitely don't fit the basic pattern for Saturday morning. This may also be because Schultz himself has final approval rights over all the plots for the show. However, Schultz admitted that he is not above compromising with the show's producers

"Although contractually, I have final approval," conceded Schultz, "realistically, when you're working with a major network like CBS, you've got to play ball. I give Nelvana input on all of the scripts. Some of my ideas they take; some they don't, but it's a different medium and they are more familiar with it than I am."

Schultz's willingness to compromise may have come, in part, from the commitment Galaxie has shown to his property. Galaxie Entertainment and Nelvana are taking a chance in selling a story this complex to a Saturday morning audience. Nevertheless, what attracted them to it in the first place?

The hurricane raged for two full days before it passed.
Those days allowed Tenrec to regain much of his strength, if not his spirit.
Xenozoic Tales © Mark Schultz, 1993

"It's got a great title," enthused Nelvana senior vice-president Tober Taylor, "and tremendous characters. They really create that 'soap opera' feel. 50s Cadillacs and dinosaurs is also a great juxtaposition of ideas and a great visual image. It was a stand-out property, not another mutant-superhero property or cute kids property. It's really unique."

To better their odds, Galaxie and Nelvana have loaded this show with a little extra rocket fuel. At $430,000 per episode and 20,000 cels per half hour, *Cadillacs & Dinosaurs* is almost twice as expensive to produce as the average animated series.

"From an animation point of view," stated Taylor, "it's probably the most beautifully animated show on Saturday morning. One of the things Nelvana prides itself on is the ability to adapt a property to Saturday morning, and we believe in this one. We wanted to adapt the comic book without a lot of changes."

As is the case with any made-for-TV series, the animation is just the beginning. Xemo, Inc., the licensing arm of Galaxie Entertainment has gathered nearly 30 licensees including a line of action figures based on the series from Tyco Toys. Once again, Schultz has worked closely with the designers from Tyco to insure the quality of the reproduction

"We've been fighting like cats and dogs to keep the quality high, and the toys look pretty darn good," Schultz said. "The Cadillac looks great. I'm glad General Motors had a say in that because they didn't let Tyco scrimp on the details. They said, 'This is what it has to look like to be a '53 Cadillac.' Tyco said, "Yes, sir."

In addition, Schultz is hard-pressed to hide his love of the 1953 Cadillac that appears on the show.

"I'm trying to get GM to give me a promotional one," Schultz joked.

General Motors has, in fact, agreed to the use of the car as well as the use of the name "Cadillac" in the series. Pamela Harris, director of licensing for Xemo, Inc., said this wasn't easy.

"They were skeptical at first," Harris noted, "but they eventually agreed. They approve all the artwork involving the car, and so far, they've been very easy to work with. They are very excited about the show."

Cadillacs & Dinosaurs is also poised to appear on a host of kid oriented products. With any luck, General Motors may be able to influence a whole generation of future motorists. Lunch boxes, notebooks, underwear, footwear, watches, costumes, key chains, beach towels, sweatshirts, hats, removable tattoos and an entire herd of assorted *Cadillacs & Dinosaurs* goods should be thundering into the market between now and January

"They've even got a 'paint-by-numbers,'" chuckled Schultz.

Of course, what comics-to-mass market story would be complete without a major motion picture. There has been talk of one, but according to Jamie Riehle, it is still just talk.

"The interest is there," Riehle said, "and *Jurassic Park* certainly broke in the technology needed to make a movie, but I think people are waiting to see how the television show goes."

While no movie is in the works, there will be a color comic book from Topps. Riehle said, it's due to begin in february or March 1994 with a three part mini-series. The format of the book will resemble *Legends of the Dark Knight*, with teams of writers and artists collaborating on three or four issue storylines. Mark Schultz will have final approval on the plots as well as the artist and writers themselves, but Riehle said the job will be easier than the series.

"There are fewer people involved and he'll know who they are," Riehle explained. "There are a lot of people in the industry who really like this product, and are looking forward to working on it."

The first series will be written by Roy Thomas with pencils and inks provided by Dick Giordano. There will be both a newsstand version with a cover by Giordano, and a separate direct market version with cover art by Bill Stout. Skybox International will also be releasing trading cards and pogs. Riehle also hinted that Schultz will be preparing some new artwork for the foil packs.

Kitchen Sink has also planned a few things of their own. A set of *Cadillacs & Dinosaurs* candy bars featuring new art from Schultz will ship in December; and a limited edition sculpture of Hannah Dundee by Clay Moore is due out early next year. There is also a *Xenozoic Tales* boxed card set in the works.

In the meantime, according to Riehle, Kitchen Sink is keeping the trade paperback collections available, and there are still some signed and numbered copies left. Although the first seven issues of *Xenozoic Tales* are completely out of print, issues #8-12 and the *Cadillacs & Dinosaurs 3-D Special* are still on hand, and Kitchen Sink plans to reprint the first "Xenozoic Tales" story along with an interview with Mark Schultz as part of its 25th Anniversary festivities next year.

Xenozoic Tales #13 should see print in March or April '94. Schultz has reputedly promised to begin delivering two to three issues per year once the commotion from the animated series dies down.

"We're not making any promises though," said Riehle. "We're just sitting back and waiting for nature to change its course. Quality like that can't be rushed."

After his excursion into the world of Saturday morning merchandising, one might wonder what comes next for this award winning creator. For Mark Schultz, telling stories is important.

"I've got other ideas for graphic novels, but Lord knows when I'll get to that," Schultz concluded.

LORDS of the EARTH
12th day of the month of the Duarog, 53rd year of the Rediscovery.
45th entry in the continuing report from Hannah Dundee, Ambassador to the City in the Sea, to His Excellency Chorthus Rouge, Bureau of Foreign Affairs
I write this from the deck of a ship at sea, the victim of a turn of events I could not foretell.
Philosophical and governmental changes within the City have rendered its environs currently unsafe for Wassoon nationals. What little progress I had made concerning my mission has been negated.
With me is my fellow fugitive, the mechanic Jack Tenrec, an embittered political exile.
I will describe the events leading up to the present situation in this, which may be the final entry in my report to the bureau.
Xenozoic Tales © Mark Schultz, 1993

THE MOST TALKED ABOUT SECRET IN COMICS TODAY IS...

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SHADOWMAN #0
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FEATURING THE ORIGINS OF BOTH SHADOWMEN WITH FULL WRAPAROUND CHROMIUM COVER - $3.50
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JANUARY IS SHADOWMAN MONTH AT

VALIANT.

ENTER CVM's MONTHLY CONTEST DRAWING!

● **Win a sericel of Batman from *Batman: The Animated Series* OR *Youngblood Strikefile* #4 signed by Rob Liefeld & Jeff Matsua AND *Phophet* #1 signed by Dan Panosian & Liefeld.**

● **Please answer the following questions to enter for the sericel contest drawing:**

1. Who does the voice of Batman on *Batman:The Animated Series*?

2. What is Alfred's last name?

● **Please answer the following questions to enter for the signed Image books contest drawing:**

1. What issue did Phophet first appear in?

2. What issue did Supreme first appear in?

● **All entries must be postmarked by January 1, 1994, and the winner will be announced in issue #92.**

Congratulations to Carl Eaton of ME who won the pencil illustration by Joe Quesada, and Eddie Kawas of B.C., Canada who won the pencil illustration by Graham Nolan from C.V.Giveaway in issue #86.

BATMAN
The Animated Series

C.V.Giveaway

Name _____

Address _____

City _____ State _____ Zip _____ Age _____

Below are my answers to win the contest drawing. Please enter me in the Batman Sericel __ or the signed Image Books ___ contest.

1. _____

2. _____

C.V. Giveaway Rules

- No purchase necessary.
- Anyone can enter the C.V.Giveaway contest except for employees of Attic Books, Ltd. and their immediate families.
- All entries become property of Attic Books, Ltd., and none will be returned.
- No cash equivalent or substitute prizes are offered.
- Only one winner per household.
- Enter as many times as you like.
- Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.
- Attic Books Ltd., is not responsible for lost, late, misdirected or mutilated entries.
- Odds of winning will be determined by the number of entries received prior to the closing date of the giveaway.

Send to: Louis Porter, Jr., C.V.Giveaway, 15 Danbury Road, Ridgefield, CT 06877.

C.V.Giveaway

WIN AN ORIGINAL ILLUSTRATION

CVMail

Dear Brian,

I am an avid comic book collector, and I recently ran into a problem. A friend of my mother gave me a load of comics dating back to the 1970s. Amongst them was a group of comics called *Marvels Greatest Comics.* I've been trying to locate a value for them, and I was told to try *Comics Values Monthly.* Well, the book I bought (#87) didn't have a listing for these comics! I checked *Wizard* and got the same result. So, I'm asking if you can find a price for me. (By the way, I prefer *CVM* to *Wizard* now). Thanks for your time.

Jay Greene
Virginia Beach, VA

Dear Jay,

It's always a pleasure to welcome a convert from the dark side of the force. Put your *Wizard* days behind, and continue to walk in the light, my son.

The books you're interested in were first published as *Marvel's Collectors Item Classics* in February, 1965 (#1 is worth $40.00). With #23 (worth $4.00), the title changed to *Marvel's Greatest Comics.* These books have some value, but are not highly collectible as all are *Fantastic Four* reprints.

All this information is available in *1993-94 Comics Values Annual,* which is a great book to pick up if you're interested in collecting lesser-known books.

Welcome Wagon Brian

Dear Mr. Brian,

Enclosed are my two Venom drawings (I know they're too late to be in the contest, but I had to send them in). You see, I've loved comic books since I was a kid and I've always liked trying to do my own comic style art; so when I heard about the Venom contest in *CVM* #86, I decided to give it a shot.

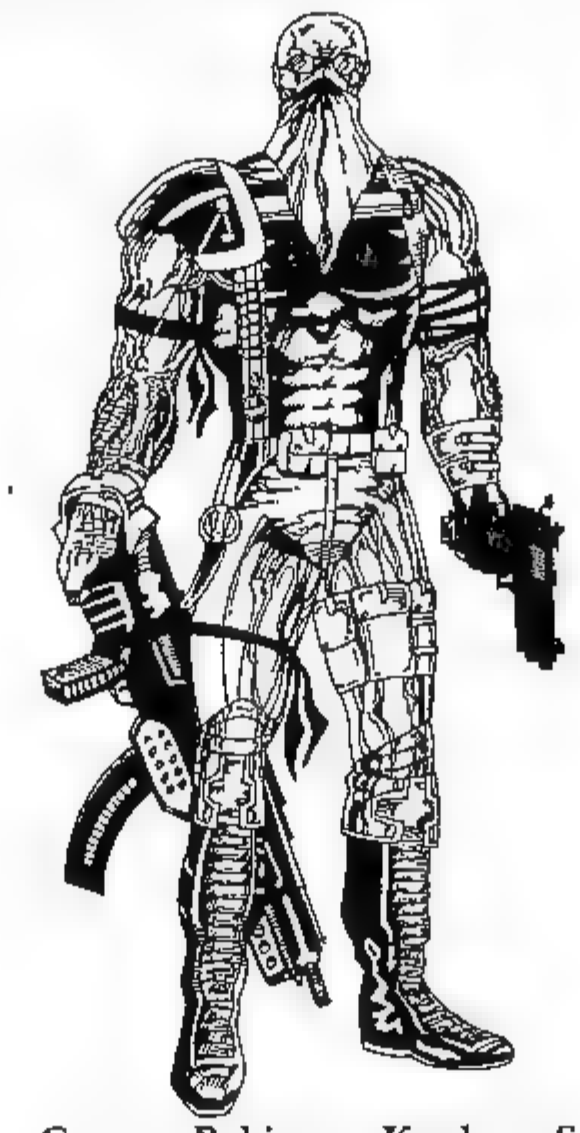
Trouble is, between work and school (and everything else I've got going on), the drawings took me forever to complete. By the time I was done, it was too late to send them in.

So then what? What do I do with the drawings? Stick them in a box? Well, I drew them to be sent to *CVM*, so that's what I did with them. It's kind of a principle thing.

But to be honest, that's not the only reason I mailed them. I love drawing; there aren't many other ways I'd rather spend my time. I want to draw comics; it's what I always wanted to do. The thing is, I look at the work of guys like Barry Windsor-Smith (my hero) and Gary Frank, and I get discouraged. I can't measure up to those guys! But, on the other hand, there's my girlfriend and my buddies telling me that I am good, and should give it a shot.

So I wrote this letter. You look at amateur art all day long, you know the industry, you know what's good, what sucks, and you're unbiased. (Not to mention you have all kinds of hot Hollywood babes writing to you all the time.) I would appreciate beyond measure hearing your opinion of my stuff.

Should I stick to my day job, or do I stand a chance? If I do stand a chance, what do I do? Whip up a portfolio, send it in to a company, or maybe try to self-publish some of my own ideas? I want to



Gregory Robinson Kershaw, SC

draw comics, but I'm (admittedly) kind of clueless as to how to go about getting a job doing it. It would be fantastic if you could help me out.

Derek White
Elverta, CA

Dear Derek (and all the "C.V. Artists" who have asked similar questions),

On the strength of the Venom drawings you sent in, you've got a shot. But, so do hundreds of other entries I receive. Understand that I'm not denigrating your talents; there's just very little I can tell from two drawings. All I'm saying is that for someone to take the giant step from amateur to professional, a flair for background, depth perception, and character interaction (among other things) must be shown. You must be able to draw mundane, everyday things like tables, chairs, and telephones; you must also be able to draw these things at a certain rate of speed. Pick up just about any comic, and you'll see there's a lot more to it than big guns, big guys, and buxom women. (This is not to say I doubt your ability to do more; I just haven't seen it. If you can do these things as well as your characters, we'll be reading your comics soon.)

Work on anatomy and life drawing, do sketches of everything in your house, study what you like best about your favorite artists, and try to incorporate these elements into your own work. You should be drawing in every spare minute, honing your craft, and always trying to improve. People don't get comic book jobs handed to them on a silver platter, it takes lots of hard work.

Do some drawings with characters in backgrounds, in panels, using superhero-type equipment; just draw what you would see in a regular comic. If you decide you want to show these to professionals, you should be doing the work on bristol board (go to an art supply store).

With these drawings in hand, go to a big convention, and show your work to the artists sitting at the portfolio review tables. They'll critique your work on the spot (and the industry is full of stories about people who got hired at conventions). Send copies of your work to the Submissions Department of every comic book company you can find. Eat lots of fish and carry monkey bones in your knapsack. (That's how managing editor Dean Sasso got his job on our new magazine *Triton: Comic Cards and Collectibles.*)

If it's really your dream to draw comic books, then go for it. There's no one more miserable than some old guy sitting around moaning about how he should've, could've, been something more than he ended up being. (You should hear me crying into my beer about never going out for the Olympic Thumb Wrestling Team!) Give it your best shot! Even if you fail, you'll always know you had the guts to try! If not Derek, then one of the other dynamite artists who write in to "C.V.Mail" and "C.V. Gallery" is definitely going to make it big in comics. And when you do make it, I want to buy the original splash page of your first book. Good luck!

Hopefully Helpful Brian

Dear Brian,

I have been a comic collector for about fifteen years now, and I have always looked forward to seeing *CVM* every month, until now. Last month, I, and about twenty friends, who have invested a lot of money in our collections,

saw how all (and I mean all!) prices on the hot books went down dramatically. How can this happen?

When I am not at work (or with my girlfriend) I am involved with my comic collection. It helps me keep my sanity! After seeing this month's *CVM* how can anyone enjoy collecting comics? I understand not everyone collects for the investment, but when you put the time and money into something like comics, how can you enjoy collecting anymore?

How can a book like *Rai* #4 go down $20.00? That book is rarer than rare! This makes no sense to me: *Ren and Stimpy* #1 is up to $30.00, but *Solar* #10 or *Harbinger* #2 both drop in price. How?

Everywhere you look, *Batman* is hotter than hell, and meanwhile everything relating to the "Knightfall" series (including the first Bane book) is dropping in value. How?

All I know is, this winter my fireplace is going to have plenty of fuel for fire! Please help me save my going-down-in-value hot comic books collection!

Yours Truly (Very Disgusted),
Steven C. Seguin

Dear Disgusted Steve,

True comic collectors might be a bit disgusted with the tone your letter takes! What do you mean you can't enjoy collecting comics now that your books have slipped in value? If you bought the comics you like, you'd still enjoy your collection, Steven McSpeculator!

As for the prices, we don't just make them up; what we are doing is reporting actual prices in the marketplace. If the prices make you unhappy, it's not our fault – this is what is currently happening in the industry!

If you're going to collect hot books for speculation exclusively, then you should have the good sense to turn your books over *fast*. If you've really been collecting for fifteen years, you should know by now that hot books enjoy only a limited time at their optimum value. After six or seven months, everyone who is willing to pay big bucks for a copy of a particular hot book already has one; after this initial buying frenzy, the price levels out to a more realistic plateau. If you're going to play the comic market like it's a commodities exchange, you're going to have to pay closer attention.

For me to say collecting for speculation is wrong would be ludicrous (I work for a price guide!). Speculators, however, must assume a risk, as any business venture involves a certain amount of risk. People who collect because they like the comics they buy assume no risk; their comics will always hold an intrinsic value.

My advice to you, Steven, is to calm down. You're not *losing* any money, are you? Read your books, enjoy them; give them to your kids someday. Maybe they'll understand what funny books are really for.

Out of the Bag Brian

Dear Brian,

Is it true you're the best looking man in the comics industry?

Marisa Tomei
Hollywood, CA

Dear Marisa,

Yes, it's true.

Handsome Guy Bri

Dear Bri,

CVM is the only price guide I can rely on. *Wizard* just can't be trusted. Anyway, on to what I really wrote in for:
1) During the "Reign of the Supermen" the cyborg took Doomsday and strapped him to an asteroid; Doomsday them came back to life. What ever happened to him?
2) Is Sabretooth Wolverine's father?
3) Last, but certainly not least, are you really the smartest man in the comics industry?

Mark Wallace
Midland, TX

Dear Mark,

Let's get right to your queries:

1) Doomsday is probably recuperating in some haven for evil guys, munching kielbasa and listening to Monsterland's *Destroy What You Love* CD. (At least that's what I do on my day off!) You can bet he'll be back to duke it out with Supes sometime in 1994!

2) Sabretooth is Graydon Creed's dad (Graydon is the only human member of The Upstarts), and is not Wolverine's father. Rumor has it that Mystique is Graydon's mommy dearest.

3) I'm so smart, I know what each and every one of you is thinking about right now....and yes, Debbie in Boston, I can do that better than Bill.

Borderline Bri

CVMail Pick
From: Susan Rukstalis
Dallas, PA

C.V.Funnies **by MOBRE**

YA SEE, DOC, MY TROUBLE BEGAN WHEN I BOUGHT THE FIRST ISSUE OF "X-OTHERMIC MAN." IT CAME SEALED IN A BAG WITH A COLLECTORS CARD INSIDE.
GEE, DOC, ALL I WANT TO DO IS TEAR OPEN THE BAG AND READ THE COMIC.
SO WHY DON'T YOU?
WHAT ARE YOU 6☆!! NUTS? THE PRICE GUIDE SAYS ITS ALREADY TRIPLED IN VALUE!!
JEEZ, I THOUGHT KIDS READ COMICS FOR FUN!
PRICE GUIDE
©'93 BY MOBRE
MOBRE '93

C.V.Gallery

Ron Trayling
Ladner, B.C. Canada

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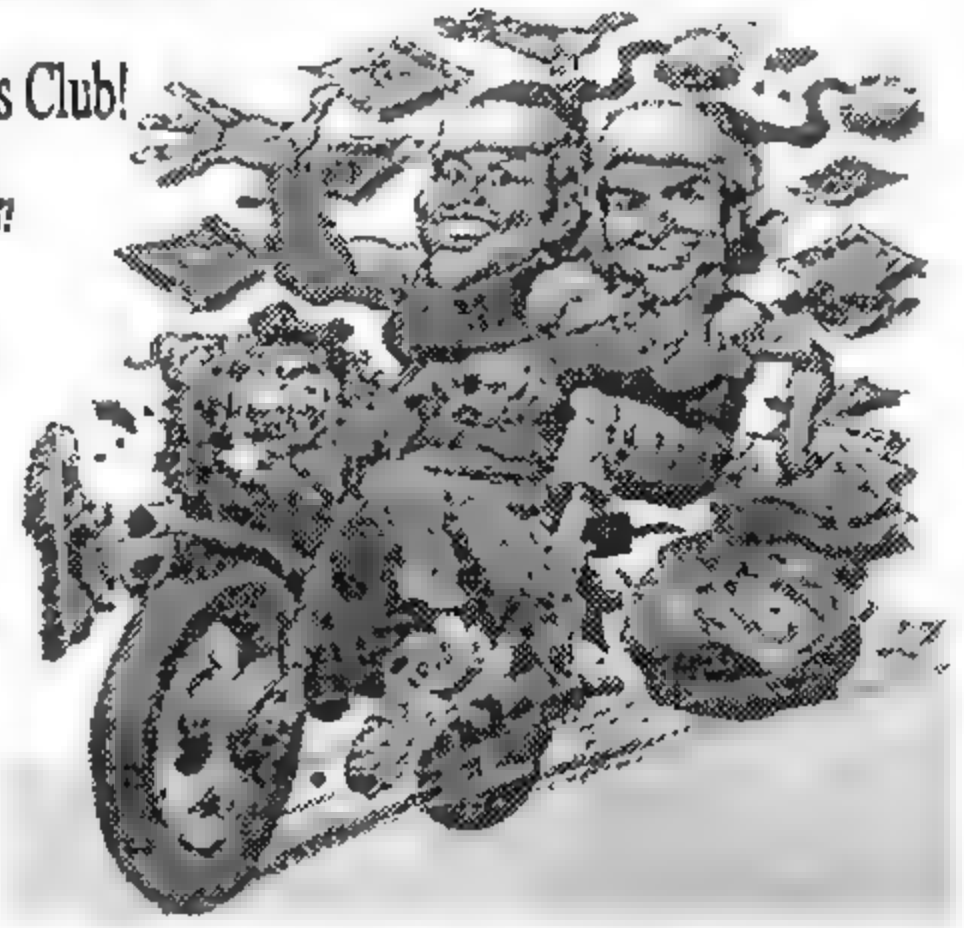

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Harbinger #21!
Youngblood Yearbook#1!
Venom #4!
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Lifetime Gold only . . . . . $64.95!

2-On a sheet of white paper, neatly print your;
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B-Telephone number including the area code!
C-Membership & free books requested!

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Magnus #21...$6.50
Magnus #23-27...$1.25
Unity #0...$6.50
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Shadowman #8...$9.00- 1st Master Darque
Archer & Armstrong #'s 1,2 &8...$6.50 Ea.
Archer & Armstrong #0...$10.00!
Rai #0...$15.00!
Rai #8...$9.00!
Secret Weapons #1...$2.00!
Bloodshot #1, 6...$6.00 Ea.!
Eternal Warrior #9-15...$1.75!
Harbinger #15...$6.50-1st Livewire!
Harbinger #16-21...$1.50!
Solar #21-26...$1.50 Ea. #16...$3.50!

TOP 100

This top 100 comics list is compiled by Diamond Comics Distributors.

RANK	TITLE	ISSUE #
1	[illegible]	100
2	[illegible]	0
3	[illegible]	20
4	[illegible]	[illegible]
5	[illegible]	600
6	[illegible]	0
7	[illegible]	0
8	[illegible]	2
9	[illegible]	[illegible]
10	[illegible]	[illegible]
11	[illegible]	[illegible]
12	[illegible]	[illegible]
13	[illegible]	[illegible]
14	[illegible]	[illegible]
15	[illegible]	[illegible]
16	[illegible]	[illegible]
17	[illegible]	[illegible]
18	[illegible]	[illegible]
19	[illegible]	[illegible]
20	[illegible]	[illegible]
21	[illegible]	[illegible]
22	[illegible]	[illegible]
23	[illegible]	[illegible]
24	[illegible]	[illegible]
25	PHANTOM FORCE	[illegible]
26	AMAZING SPIDER-MAN	385
27	[illegible]	0
28	[illegible]	[illegible]
29	[illegible]	[illegible]
30	[illegible]	[illegible]
31	[illegible]	[illegible]
32	[illegible]	[illegible]
33	[illegible]	[illegible]
34	[illegible]	[illegible]
35	[illegible]	[illegible]
36	[illegible]	[illegible]
37	[illegible]	[illegible]
38	[illegible]	[illegible]
39	[illegible]	[illegible]
40	DAREDEVIL: MAN WITHOUT FEAR	[illegible]
41	VANGUARD	[illegible]
42	[illegible]	[illegible]
43	SUPERPATRIOT	[illegible]
44	TUROK: DINOSAUR HUNTER	8
45	NOVA	[illegible]
46	[illegible]	[illegible]
47	[illegible]	[illegible]
48	[illegible]	[illegible]
49	[illegible]	[illegible]
50	[illegible]	[illegible]
51	[illegible]	26
52	[illegible]	[illegible]
53	[illegible]	[illegible]
54	[illegible]	[illegible]
55	[illegible]	[illegible]
56	[illegible]	[illegible]
57	[illegible]	[illegible]
58	[illegible]	[illegible]
59	[illegible]	[illegible]
60	[illegible]	[illegible]
61	[illegible]	[illegible]
62	[illegible]	[illegible]
63	[illegible]	[illegible]
64	[illegible]	[illegible]
65	ACTION COMICS (newsstand)	695
66	ALIENS/PREDATOR: DEADLIEST O/T SPECIES	3
67	SECOND LIFE OF DOCTOR MIRAGE	4

All Characters ™&© 1993 Marvel Entertainment Group

RANK	TITLE	ISSUE #
69	FANTASTIC FOUR	394
70	X-MEN ADVENTURES	15
71	GHOST RIDER	45
72	SECRET WEAPONS	6
73	PUNISHER	86
74	SILVER SURFER	88
75	ETERNAL WARRIOR	19
76	EXCALIBUR	73
77	AVENGERS	370
78	PUNISHER 2099	8
79	DOOM 2099	13
80	SHADOWMAN	22
81	THUNDERSTRIKE	4
82	H.A.R.D. CORPS	15
83	[illegible]	61
84	[illegible]	5
85	[illegible]	[illegible]
86	[illegible]	[illegible]
87	[illegible]	1
88	[illegible]	1
89	[illegible]	23
90	[illegible]	[illegible]
91	[illegible]	1
92	[illegible]	132
93	[illegible]	[illegible]
94	[illegible]	19
95	[illegible]	1
96	[illegible]	49
97	[illegible]	1
98	THOR	470
99	BLAZE	2
100	NEW WARRIORS	43

TOP 100

This top 100 comics list is compiled by Capital City Distribution.

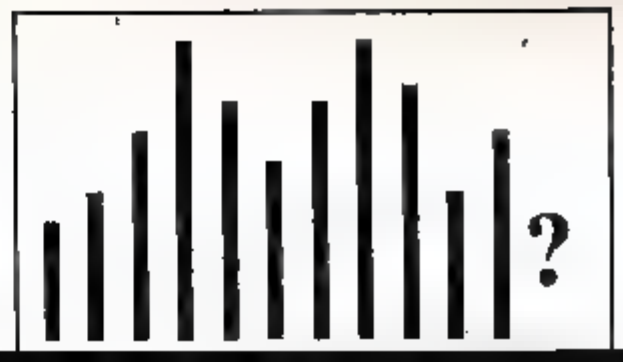
All Characters ™&© 1993 Marvel Entertainment Group

RANK	TITLE	ISSUE #
1	X-MEN	28
2	UNCANNY X-MEN	308
3	SPAWN	18
4	NINJAK	1
5	ACTION COMICS (direct)	695
6	X-MEN 2099	4
7	BATMAN	503
8	WILDC.A.T.S.	5
9	GAMBIT	2
10	ADVENTURES OF SUPERMAN	508
11	DETECTIVE	670
12	SUPERMAN	85
13	SUPERMAN: MAN OF STEEL	29
14	X-FORCE	30
15	SHADOWHAWK III	1
16	CYBERFORCE	2
17	WOLVERINE	77
18	VENOM: THE MADNESS	3
19	X-FACTOR	98
20	X-O MANOWAR	25
21	AMAZING SPIDER-MAN	385
22	SAVAGE DRAGON	6
23	PHANTOM FORCE	1
24	BATMAN: SHADOW OF THE BAT	23
25	SIMPSONS COMICS	1
26	STORMWATCH	7
27	TROLL	1
28	SPIDER-MAN	42
29	TEAM YOUNGBLOOD	3
30	CODENAME: STRYKEFORCE	4
31	ITCHY & SCRATCHY COMICS	1
32	PROPHET	3

RANK	TITLE	ISSUE #
33	CATWOMAN	6
34	IRON MAN	300
35	CABLE	7
36	GEN 13	3
37	SPIDER-MAN 2099	15
38	DAREDEVIL MAN WITHOUT FEAR	4
39	SUPREME	5
40	IMAGES OF SHADOWHAWK	3
41	VANGUARD	2
42	NOVA	1
43	DAREDEVIL	324
44	STAR WARS TALES OF THE JEDI	2
45	MARVELS	1
46	SUPERPATRIOT	4
47	GOOD GUYS	1
48	TUROK DINOSAUR HUNTER	8
49	FANTASTIC FOUR	384
50	WEB OF SPIDER-MAN	108
51	REN & STIMPY	14
52	SPECTACULAR SPIDER-MAN	208
53	ROBIN	3
54	BLOODSHOT	13
55	INCREDIBLE HULK	413
56	WARRIORS OF PLASM	4
57	BATMAN LEGENDS OF THE DARK KNIGHT	56
58	SOLITAIRE	1
59	NEW HARBINGERS	26
60	ACTION (newsstand)	695
61	2099 UNLIMITED	3
62	DARK DOMINION	2
63	SECOND LIFE OF DOCTOR MIRAGE	4
64	SOLAR, MAN OF THE ATOM	30
65	BATMAN & JUDGE DREDD VENDETTA	
66	SILVER SURFER	80
67	GHOST RIDER	45
68	STARBLAST	1
69	MARVEL X-MEN COLLECTION	
70	SIN CITY A DAME TO KILL FOR	1
71	AVENGERS	370
72	MAGNUS ROBOT FIGHTER	33
73	HAWKEYE	1
74	SECRET WEAPONS	6
75	ALIENS/PREDATOR DEADLIEST O/T SPECIES	3
76	AVENGERS STRIKE FILE	1
77	LOBO	2
78	ETERNAL WARRIOR	19
79	PUNISHER 2099	12
80	SHADOWMAN	22
81	DOOM 2099	13
82	TRIBE	2
83	THUNDERSTRIKE	4
84	EXCALIBUR	73
85	X-MEN ADVENTURES	15
86	DEATH GALLERY	
87	SHOWCASE 94	1
88	H A R D CORPS	15
89	RAI & THE FUTURE FORCE	18
90	SCARLET WITCH	1
91	PUNISHER	86
92	ARCHER & ARMSTRONG	19
93	GHOST RIDER/BLAZE SPIRITS OF VENGEANCE	18
94	AVENGERS WEST COAST	102
95	PRIME	5
96	THOR	470
97	PUNISHER WAR ZONE	23
98	GREEN LANTERN	40
99	BLAZE	2
100	NEW WARRIORS	43

C.V.MOVERS

Retailers From Across America, Canada and Abroad Report on the State of the Market in Their Region



ATTENTION:

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Interested shop owners please contact:

Louis Porter, Jr.
c/o Regional Reports
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Ridgefield, CT 06877

NORTH EAST

Mike Clark
Showcase Comics
Byrn Mawr, PA

DC Superman and Batman are still leading the pack in this race. Clark is the front man and Bruce (or should I say Jean-Paul) is very close behind. On the "Knightfall" front, the real question is now that the big switch has occurred, will the storyline be interesting enough to keep bringing the readers back? Vertigo sales are up, and we only have one problem: the books come out and we sell a fair amount in the first few days, but then they slow down. Then after a few weeks they suddenly take off again and start flying out the door like there is no tomorrow. This has happened with *Jonah Hex: Two Gun Mojo, Skin Graft: Adventures of the Tattooed Man, Enigma, The Last One,* and *Scarab*. As far as we can tell, most of the stores around here are really underestimating the demand for this line. Milestone is selling steady and growing, but people are starting to say it's hard to find the early issues (especially *Blood Syndicate* and *Icon*). *Legionnaires* has picked up more readers than even we expected with the women just edging out the guys.

MARVEL The X-Men/Magneto story sold very well for us (now if they'll only come out on time!). *Sabretooth* sold well as does *Venom, Incredible Hulk,* and the *Avengers*. But even with that said, Marvel sales are still slow, and it's because there's just too much stuff out there. *Death's Head II* was an interesting character but having four titles at once killed his sales. On the good side for Marvel, Clive Barker's Razorline titles have been doing extremely well, with *Saint Sinner* and *Hokum & Hex* in the lead.

OTHER PUBLISHERS *Deathmate Black* has just hit the stands. Will it be possible for Image to bring this book back from the land of the non-selling the way that Superman did? *Spawn* is the only thing from Image that is selling. *The Maxx* is doing well and everyone is wondering when, or if, *Pitt* will come out. Valiant is barely holding steady, while everyone waits to see what happens with *Ninjak*. Other good sellers across the board are the Ultraverse titles, *Cerebus, Desert Peach, Tick, Ranma 1/2, Lycra Woman and Spandex Girl,* and *Grendel*. *Bone* is selling like hot cakes. We moved a bunch of the books at ComicFest and none of them were first prints). If you don't carry *Bone,* We think that you should.

Top Ten Comics

1. Superman titles
2. Batman titles
3. X-Men
4. Uncanny X-Men
5. Spawn
6. X-Force
7. Wolverine
8. X-Factor
9. Sandman
10. Bone

NORTH CENTRAL

Carl Bonasera
All-American Comic Shop, ltd.
Evergreen Park, IL

DC All the Superman titles, *Adventures of Superman, Action Comics, Superman,* and *Superman: Man of Steel,* are doing better then ever expected. The triangle numbering system preforms amazingly. New readers that came into the Superman titles during the Doomsday storyline are still following the triangles. Batman books,(*Batman, Batman: Shadow of the Bat,* and *Detective Comics*), have fallen a bit now that the "Knightfall" storyline is over. The Scarecrow issues of *Shadow of the Bat* did not sell well without a lengthy explanation. *Superman* back issues from Byrne's #1 and the 70's titles are up. All others and Silver Age have slowed down a bit.

MARVEL All new comics (except for X-books) continue to be slow. Even *Sabretooth* and *Deadpool* slowed down after issue #1. The *Midnight Sons* book, Marvel UK, and Heavy Hitters are not sellable. *Avengers* and *Thor* and their respective back issues are steady.

OTHER PUBLISHERS Valiant's books have really slowed down about 10% for us, and since we don't cater to investor mentality, I feel that it is a normal reaction to their growing line. Ultraverse is performing as well as Valiant for us at all levels. *Comics' Greatest World* has slowed, while Image is dead. Defiant is very similar in its slow start to Valiant.

ADDITIONAL COMMENTS It's been another great summer for us, and there is a rising percentage of

reader/collector vs. investor collector

Top Ten Comics

1. Superman titles
2. X-Men
3. Uncanny X-Men
4. Batman titles
5. Daredevil:Man Without Fear
6. "Knightquest"
7. X-Force
8. Robin
9. Wolverine
10. Avengers

SOUTH CENTRAL

Scott Etchells
Lone Star Comics
Arlington, TX

DC Batman is still very high in demand. Our stores can't keep back issues of "Knightfall" in stock, because they sell out almost immediately. "Knightquest" looks like a guaranteed hit. *Batman* #500 was our top selling comic for the month of August. Sales on the Superman titles have sky rocketed, especially those in the "Reign of the Supermen" storyline. *Catwoman* and *Robin* show the possibilities of being good sellers.

MARVEL "The Hunt for Magneto" in all of the X-Men related books was a big disappointment, although the "Fatal Attraction" story currently running throughout all the X-Men-related books is doing well. *Wolverine* #75 was a huge seller with Wolverine getting new bone claws and leaving the X-Men. The Avengers and X-Men crossover, "Bloodties", has just hit the stands and it looks to be a winner. All the *Spider-Man Unlimited, Fantastic Four Unlimited,* and *X-Men Unlimited* books are all selling great for us. The "Fall from Grace" storyline in *Daredevil* is very popular, as is *Daredevil: Man Without Fear* by Frank Miller. Sales on Marvel U.K. titles are almost non-existent. *Venom* and *Sabretooth* are still red hot. *X Men 2099* did very well, as do all the other 2099 titles.

OTHER PUBLISHERS Image Comic sales are dominating the whole independent market. *WildC.A.T.S.* and *Spawn* have taken over as the two top-selling Image titles. *Deathmate Blue, Yellow* and *Black* went over pretty well with the consumers. Valiant sales have dropped drastically recently with books like *Archer & Armstrong, Shadowman, Solar, Man of the Atom,* and *X-O Manowar* have been losing their stable of long time readers. Dark Horse is gaining momentum with *Predator, Aliens, Indiana Jones, Star Wars,* and *Comics' Greatest World*. Continuity and Topps have had very poor sales.

Top Ten Comics

1. Uncanny X-Men
2. Amazing Spider-Man
3. X-Men
4. Wolverine
5. Action Comics
6. Fantastic Four
7. Adventures of Superman
8. Avengers
9. X-Factor
10. Iron Man

NORTH WEST

Dennis Hicks
Platinum Comic X-Change
Burien, WA

DC Sales are slipping as the everlasting Bat/Superman storylines have turned back speculators. *Shadow of the Bat* and *Catwoman* continue to do well. December pre-orders are strong for *Steel, Superboy,* and *Supergirl;* and say goodbye to the $1.25 comic!

MARVEL Sales continue to grow as the X-books hologram covers sell fast. *X-Men 2099* was a major hit selling multiples to most. *Sabretooth* is also a strong seller with #1's price demanding double cover. *Daredevil* keeps selling out, and issue #319 and #320 are in constant demand. *Venom* sold OK, but once again, we need an ongoing series as people begin to tire from multiple mini-series syndrome. Other hot sellers are the *Fantastic Four, X-Factor,* and various 2099 titles.

OTHER PUBLISHERS *Spawn* sales triple all other Image sales. This is a universe that seems to make no sense, but hey, the art looks good and the pages have glossy bright color. Ultraverse sales are picking up on all the titles; *Sludge* #1 sold well with "Rune" part 1 by Barry Windsor-Smith. Valiant sales continue to do well as they remain a solid universe that comes out on time with truly excellent stories. Back issues are still in demand as my back stock of pre-Unity is dwindling. Dark Horse still has a handful of hits with *Aliens, Predator, Star Wars* and a few others. Topps and Continuity sell few comics. *Warriors of Plasm* continues to sell well as people try to pronounce words like "phlem worm" and "thoraxolic".

Top Ten comics

1. X-Men 2099
2. X-Men
3. Wolverine
4. X-O Manowar
5. Sabretooth
6. Spawn
7. Turok
8 Daredevil
9 Shadowman
10. Warriors of Plasm

SOUTH WEST

Rik Offenberger
Paper Hero Comics
Chino, CA

DC Batman and Superman are king Nothing sells better then these two and that trickles down to the spin off titles, *Catwoman, Justice League Task Force, Showcase, Robin,* and *S.T.A.R. Corps.* Sales are exceptionally strong on high end comics like *Speeding Bullets* and *Batman/Houdini.* We are looking forward to *Steel, Superboy,* and *Supergirl. Flash, Spectre,* and *Green Lantern* show some heat, but the vast majority of DC titles sell the same way they sold last year.

MARVEL The X-titles sell well, but not as well as last year. The X-spin off titles are also doing well. *Sabretooth* and *Deadpool* have sold very well and we have great expectations for *Gambit.* Marvel U.K. has died on the vine. Marvel U.K. has announced that they are cutting a few titles (I don't think anyone

would notice if they cut them all). *Barbie* is a strong seller and outsells *Captain America, Avengers, Avengers West Coast, Iron Man, Thor,* and *Wonder Man. Moon Knight* has received a lot of heat with its new artist Stephen Platt. *Daredevil*'s glow-in-the-dark cover and new costume hasn't generated any more interest.

OTHER PUBLISHERS Image is still very strong. All the people who were reading Image last year are still reading, but are just not buying multiple copies any more. The worst selling Image title still outsells the best selling Marvel title. Image back issues are very strong. Valiant new issues are stable, but back issue sales have slowed, especially on high priced back issues. Pre-Unity sales are almost non-existent. Dark Horse sales are strong on the licensed characters like *Aliens, Predator, Indiana Jones,* and *Star Wars. Comics Greatest World* had only mild sales. Malibu's Ultraverse has mid-Marvel level sales across the board with *Prime* and *Mantra* doing slightly better, however the rest of the Malibu line is average at best.

Top Ten Comics

1. Batman
2. Detective Comics
3. Shadow of the Bat
4. Superman
5. Adventures of Superman
6. Action Comics
7. Man of Steel
8. Spawn
9. Catwoman
10. Sabretooth

INTERNATIONAL

Jean Wacquet
Dangereuse Visions
Lille, France

DC The best of the DC sales are coming from the Vertigo line, *Jonah Hex: Two Gun Mojo, Sandman,* and *The Extremist.* The Batman and Superman books have been selling very well, too, due to the recent changes in Batman and the return of Superman storylines. At present, *Golden Age* and *Batman/Grendel* have been some of the best selling books out today for DC.

MARVEL Too many titles and too many late titles. Great characters but not enough good writers or artists except on *Daredevil: Man Without Fear, Sachs and Violens, Marshal Law, Incredible Hulk,* and *X-Men.* Fans do not want the Marvel UK's Death's Head II stuff in any of its forms.

OTHER PUBLISHERS Malibu's Ultraverse books have sold out with all the first issues. *Prime, Hardcase,* and *Mantra* are so far the fan favorites by far. Dark Horse is always a winner with titles like, *Comics' Greatest World, Grendel, Aliens,* and *Predator.* Valiant is not very popular, with the exception of some of the special issues, (*Turok* #1, *X-O Manowar* #0). Image has incredible success with *Spawn, WildC.A.T.S., Cyberforce* and *Stormwatch.* Now more than ever, the Image readers wait to see a second issue come out before picking up the #1.

Top Ten Comics

1. Spawn
2. WildC.A.T.S. Trilogy
3 X Men
4. X-Factor
5. X-Force
6. Youngblood Strikefile
7. Cyberforce
8. Stormwatch
9. Savage Dragon
10. Next Men

CANADA

Alan Price
LA Comics & Books
Kamloops, B.C.

DC Aside from the Batman and Superman books, DC sales have been spotty. The influence of Warner over the company has lessened quality. Vertigo sells well now along with some of the Milestone books.

MARVEL Long time readers of Marvel are dropping their mid range titles, (*Ghost Rider,* some of the Punisher titles), citing cover cost, and over-saturation of characters. There is a lot of interest in the 2099 titles. *Daredevil* has taken off in the last couple of months.

OTHER PUBLISHERS *Comics' Greatest World* sales have been good along with some of the other cheaper priced comics. *Spawn* is the only Image title that sells consistently. Dark Horse sales are flat.

Top Ten Comics

1. Uncanny X-Men
2. Spawn
3. X-Men
4. Wolverine
5. Amazing Spider-Man
6 Spider-Man
7. Sandman
8. Superman
9. Batman
10 X-Force

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ARTIST ABBREVIATIONS

Abel, Jack ..... JA
Abel, Dusty ..... DAb
Adams, Art ..... AAd
Adams, Neal ..... NA
Addeo, Stephen ... StA
Adkins, Dan ..... DA
Adlard, Charlie ... CAd
Albrecht, Jeff ..... JAl
Alcala, Alfredo ..... AA
Allbaster, Jo ..... JoA
Anderson, Brent ... BA
Anderson, Murphy MA
Andriola, Alfred .... AlA
Andru, Ross ..... RA
Aparo, Jim ..... JAp
Argones, Sergio ... SA
Ashe, Edd EA
Austin, Terry ..... TA
Avison, Al ..... AAv
Ayers, Dick ..... DAy
Badger, Mark .... MBg
Bagley, Mark .... MBa
Baikie, Jim ..... JBa
Bailey, Bernard .... BBa
Baker, Kyle ..... KB
Baker, Matt ..... MB
Balent, Jim ..... JBa
Barks, Carl CB
Barreto, Ed ..... EB
Barras, John ..... DBs
Barry, Dan ..... DBa
Battlefield, D. ..... DB
Beauvais, Dennis .. DB
Beeston, John .... JBe
Bellardinelli, M. ... MBe
Bell, Bob Boze ... BBB
Berger, Charles .. ChB
Biggs, Geoffrey .... GB
Binder, Jack ..... JaB
Bingham, Jerry ... JBi
Biro, Charles CB
Bisley, Simon ..... SBs
Bissette, Stephen .. SBi
Blasco, Jesus ..... JBl
Blevins, Brent ..... BBl
Blum, Alex ..... AB
Bode, Vaughn ..... VB
Bogdanove, Jon JBg
Bolland, Brian ..... BB
Bolle, Frank ..... FBe
Bolton, John ..... JBo
Bond, Philip ..... PBd
Boring, Wayne .... WB
Bossart, William .. WmB
Boxell, Tim ..... TB
Braithwaite, Doug . DBw
Breeding, Brett .. BBr
Brewster, Ann ..... ABr
Breyfogle, Norm NBy
Briefer, Dick ..... DBr
Bright, Mark ..... MBr
Brigman, June ..... JBr
Brodenck, Pat PB
Brothers, Hernandez HB
Browne, Dick ..... DkB
Brunner, Frank ..... FB
Buckler, Rich ..... RB
Budget, Greg ..... GBu
Bugro, Carl ..... CBu
Burns, John JBn
Burns, Robert ..... RBu
Burroughs, W. ..... WBu
Buscema, John ..... JB
Buscema, Sal . SB
Butler, Jeff ..... JBt
Butler, Steve ..... SBt
Byrne, John ..... JBy
Cameron, Lou LC
Campbell, Stan ..... StC
Capullo, Greg ..... GCa
Cardy, Nick ..... NC
Carafiore, Jim ..... JCf
Chadwick, Paul PC
Chan, Ernie ..... ECh
Chang, Benard ... BCh
Charest, Travis .... TC
Chaykin, Howard .. HC
Check, Sid ..... SC
Chen, Sean ..... SCh
Chestney, Lillian LCh
Crocco, Frank FC
Citron, Sam SmC
Clark, Scott ..... ScC
Cockrum, Dave .... DC
Colan, Gene ..... GC
Colby, Simon ..... SCy
Cole, Jack ..... JCo
Cole, Leonard B ... LbC
Collins, Mike ..... MC
Colon, Ernie ..... EC
Cooper, John ..... JCp
Corben, Rich .... RCo
Costanza, Peter ... PrC
Cowan, Denys ... DCw
Craig, Johnny ..... JCr
Crandall, Reed ... RC
Crumb, Robert ... RCr
Cruz, Jerry ..... JCz
Culdera, Chuck ... CCu
Cullins, Paris PCu
Currie, Andrew ... ACe
Davis, Alan ..... AD
Davis, Jack ..... JDa
Day, Gene ..... GD
Deitch, Kim KDe
DeZuniga, M. .... MDb
DeZuniga, Tony ... TD
Dillin, Dick ..... DD
Dillon, Steve ..... SD
Ditko, Steve ..... SD
Dixon, John ..... JDx
Dobbyn, Nigel ..... ND
Doherty, Peter .... PD
Dominguez, Luis .... LD
Doran, Coleen ... CDo
Dorey, Mike .. MDo
Drake, Stan ..... SDr
Dresser, Larry ..... LDr
Drucker, Mort .... MD
Dumm, Gary ..... GDu
Duursema, Jan ..... JD
Dwyer, Kieron ..... KD
Edlund, Ben .... BEd
Eisner, Will ..... WE
Elder, Bill ..... BE
Elias, Lee ..... LE
Elliot, D. ..... DE
Epting, Steve ..... SEp
Erskine, Gary GEr
Esposito, Mike .... ME
Estrada, Ric ..... RE
Evans, George .... GE
Everett, Bill ..... BEv
Ewins, Brett ..... BEw
Ezquerra, Carlos ... CE
Fabry, Glen ..... GF
Fago, Al ..... AFa
Farmer, Mark .... MFm
Fegredo, Duncan . DFg
Feldstein, Al .... AF
Fine, Lou ..... LF
Finnocchiaro, Sal ... SF
Fleming, Homer .. HFl
Forte, John ..... JF
Fox, Gill GFx
Fox, Matt ..... MF
Frank, Gary GFr
Frazetta, Frank ..... FF
Freeman, John .... JFr
Frenz, Ron ..... RF
Frohlich, Al AgF
Fujitani(Fuje), Bob ... BF
Gammill, Kerry .. KGa
Garcia, Dave .... DaG
Garney, Ron ..... RG
Gascoine, Phil ... PGa
Gaughan, Jack .... JGa
Geggan Ggn
Giacoia, Frank .... FrG
Gibbons, Dave ... DGb
Gibson, Ian ..... IG
Giffen, Keith KG
Giordano, Dick .... DG
Gansman, Sam ... SG
Goodman, Till .... TGo
Golden, Michael .. MGo
Gordan, Al ..... AG
Gottfredson, Floyd . FG
Gould, Chester ... ChG
Green, Dan ..... DGr
Grell, Mike MGr
Griffith, Bill ..... BG
Griffiths, Martin ... MGs
Grossman, R. .... RGs
Grummet, Tom .... TG
Guardineer, Frank .. FG
Guice, Jackson ..... JG
Guichet, Yvel YG
Gulacy, Paul PG
Gustovich, Mike MG
Ha, Gene ..... GeH
Hall, Bob ..... BH
Hampton, Bo .... BHa
Hannigan, Ed ..... EH
Hanna, Scott .... SHa
Harrison, Simon .. SHn
Hart, Ernest ..... EhH
Haynes, Hugh ..... HH
Hazlewood, Douglas DHz
Heath, Russ ..... RH
Hebbard, Robert ... RtH
Heck, Don ..... DH
Henry, Flint ..... FH
Hewlett, Jamie ... JHw
Hibbard, E.E. ... EHi
Hicklenton, John ... JHk
Higgins, John ..... JHi
Hitch, Brian BHi
Hogarth, Burne ... BHg
Hopgood, Kevin .. KHd
Hoover, Dave .... DHv
Hughes, Adam ... AH
Immonen, Stuart ... SI
Infantino, Carmine ... CI
Ingels, Graham . Gri
Iorio, Medio ..... MI
Isherwood, Geoff ... GI
Janson, Klaus ..... KJ
Janney, Robert ..... RJ
Jensen, Dennis ..... DJ
Jimmenez, Phil ..... PJ
Jones, Casey ..... CJ
Jones, Jeff ..... JJ
Jones, Kelly KJo
Jones, Malcom .... MJ
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Kaluta, Mike ..... MK
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Kane, Bob ..... Bka
Kane, Gil ..... GK
Katz, Jack ..... JKz
Kelly, Walt ..... WK
Kennedy, Cam .... CK
Keown, Dale ..... DK
Kesel, Karl ..... KK
Kieth, Sam SK
Kinstler, Everett R. .. EK
Kirby, Jack ..... JK
Kitson, Barry ..... BKi
Krenkel, Roy ..... RKu
Krigstein, Bernie ... BK
Kubert, Adam ..... AKu
Kubert, Andy NKu
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Lapham, Dave .... DL
Larsen, Erik ..... EL
Lavery, Jim ..... JLv
Layton, Bob ..... BL
Leach, Garry ..... GL
Lee, Jae ..... JaL
Lee, Jim JLe
Leeke, Mike ..... MLe
Letariola, Steve SL
Leonardi, Rick ..... RL
Levins, Rik ..... RLe
Liefeld, Rob ..... RLd
Lightle, Steve SLi
Lim, Ron ..... RLm
Livingstone, R. .... RLv
Lopez, Jose ..... JL
Lubbers, Bob ..... BLb
Lyle, Tom ..... TL
Maguire, Kevin ... KM
Magyar, Rick RM
Mahlstedt, Larry .. LMa
Mandrake, Tom .. TMd
Maneely, Joe ..... JMn
Manley, Mike MM
Manning, Russ ... RsM
Maroto, Estaben ... EM
Mayer, Sheldon .. ShM
Mayerik, Val ..... VM
Mazzucchelli, David . DM
McCarthy, Brendon BMy
McDaniel, Scott .. SMc
McDaniel, Walter . WMc
McDonnell, Luke LMc
McFarlane, Todd ... TM
McKean, Dave ... DMc
McLaughlin, Frank FMc
McLeod, Bob .... BMc
McMahon, M. .... MMc
McWilliams, Al ... AMc
Medina, Angel AMe
Meskin, Mort MMe
Mighten, Duke DMn
Mignola, Michael .. MMl
Milgrom, Al ..... AM
Miller, Frank ..... FM
Miller, Steve ..... SM
Mitchel, Barry ..... BM
Moebius ..... Moe
Mooney, Jim ..... JM
Morgan, Tom .... TMo
Moretti, Mark .... MMo
Morisi, Pete ..... PAM
Morosco, Vincent . VMo
Morrison, Grant ... GMo
Morrow, Gray ..... GM
Mortimer, Win .... WMo
Murray, Brian ..... BrM
Musial, Joe ..... JoM
Muth, Jon J. ..... JMu
Neary, Paul ..... PNe
Nebres, Rudy ..... RN
Nelson ..... Nel
Netzer, Mike ..... MN
Newton, Don ..... DN
Nichols, Art ..... ANl
Nino, Alex ..... AN
Nolan, Graham .... GN
Nostrand, Howard .. HN
Novick, Irv ..... IN
Nowlan, Kevin .... KN
O'Neill, Kevin ... KON
Ordway, Jerry ..... JOy
Orlando, Joe ..... JO
Ortiz, Jose ..... JOt
Oskner, Bob ..... BO
Pacella,Mark ... MPa
Palais, Rudy ..... RP
Palmer, Tom ..... TP
Parkhouse, Annie .. APh
Pearson, Jason .... JPn
Pennington, Mark . MPn
Pensa, Shea Anton SAP
Perez, George .... GP
Perlin, Don ..... DP
Perryman, Edmund . EP
Peterson, Brandon . BPe
Phillips, Joe ..... JoP
Pini, Wendy ..... WP
Platt, Stephen SPa
Ploog, Mike ..... MP
Pollard, Keith ..... KP
Porch, David ..... DPo
Portacio, Wilce ... WPo
Potts, Carl ..... CP
Powell, Bob ..... BP
Power, Dermot DPw
Quesada, Joe .... JQ
Raboy, Mac .... MRa
Randall, Ron .... RoR
Raney, Tom ..... TR
Rankin, Rich ..... RRa
Raymond, Alex .... AR
Redondo, Nestor ... NR
Reinhold, Bill ..... BR
Richards, Ted TR
Rico, Don ..... DRi
Ridgeway, John JRy
Robbins, Frank .... FR
Robertson,Derrick . DeR
Rogers, Marshall ... MR
Romita, John JR
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Rosenberger,J .... JRo
Roth, Werner ..... WR
Royle, John ..... JRe
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Rude, Steve ..... SR
Russell, P. Craig CR
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St.Pierre, Joe .... JSP
Sakai, Stan SS
Salmons, Tony . TSa
Saltares, Javier ..... JS
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Sears, Bart ..... BS
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Senior, Geoff ..... GSr
Severin, John JSe
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Sharp, Liam ..... LSh
Sherman, Jim ..... JSh
Shuster, Joe ..... JoS
Siegel & Shuster . S&S
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Simon, Joe ..... JSm
Simonson, Walt ... WS
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Wagner,Ron . RoW
Ward, Bill .. . BWa
Warner, Chris . CW
Weels, Lee LW
West, Kevin ..... KWe
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Zaffino, Jorge ..... JZ
Zeck, Mike ..... MZ

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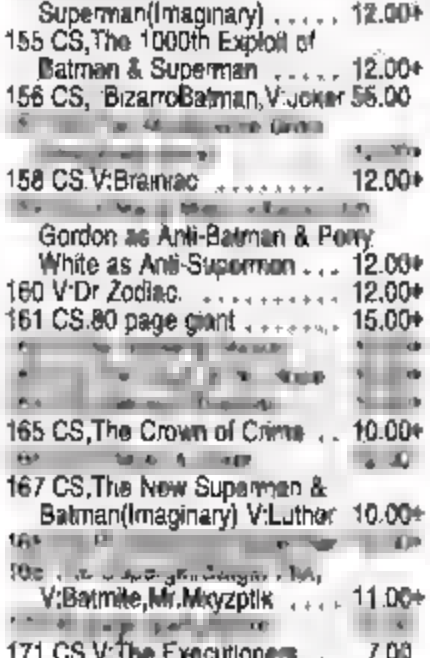

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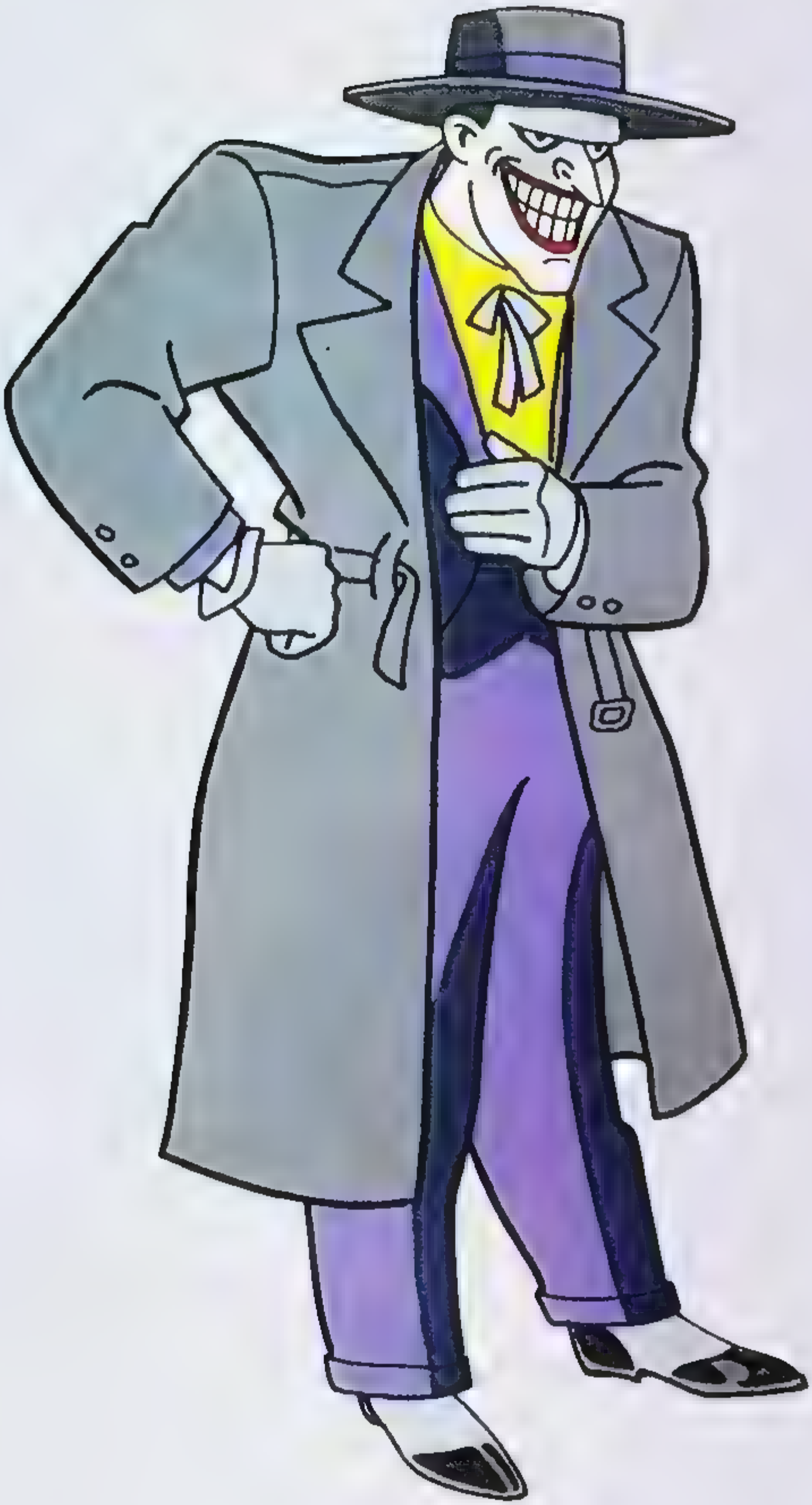

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continued from page 15

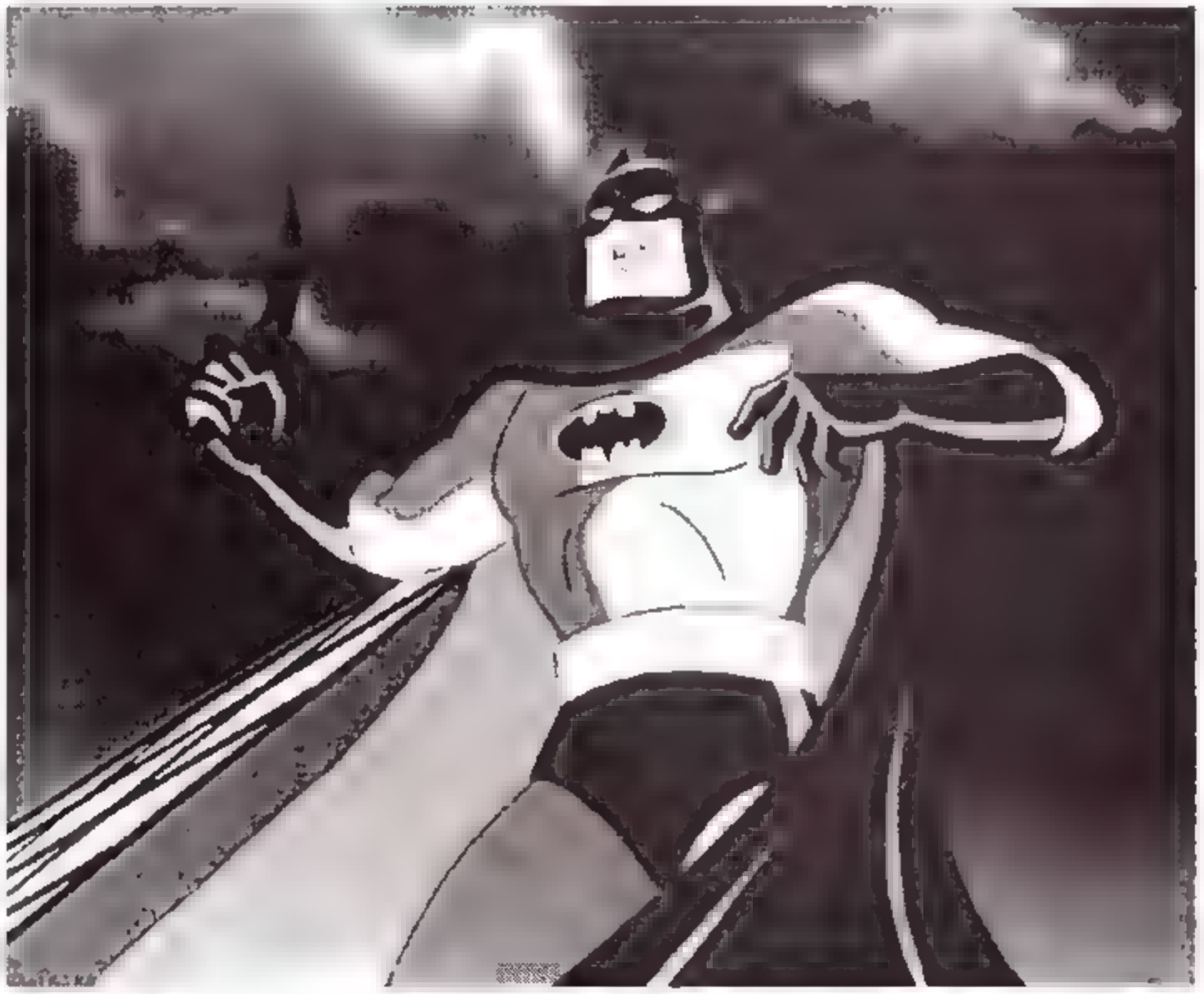
lot of major characters, so you can do 18 little stories with those characters but you can't do an *Aladdin* style movie with them. With *Batman*, you need a self-contained story. You need a big story. We thought about doing it, since the *Tiny Toons* video performed so well. We thought, let's make it direct for video. We don't really have to worry about the censors. Let's make it something that parents wouldn't be horrified to buy for the kids, not like *Batman Returns* where the parents felt betrayed by taking their kids there. Then around January of last year, the executives at the feature division read the script. They looked at the storyboard and said, "This could be a theatrical movie. Let's keep *Batman* going as a theatrical venture, both in his live action and animated forms, so one year we may produce an animated *Batman* movie. We won't do anything for a year, and then we'll bring out a live action movie the next year." There's definitely a long life in the Batman character and a tremendous interest in seeing him. I think there's a future in his animated persona with regard to movies, and being in the TV show also.

CVM: There's also going to be some computer generated animation in the movie...

Dini: Yes, it's mostly an interesting way of doing the backgrounds. What we've done is taken Gotham City and rebuilt it inside a computer, so all those Art Deco buildings now exists in a two or three mile radius inside a computer. You can go to certain buildings or certain rooftop locales and not only focus on it from one angle, but through the computer, go for almost a complete turnaround on it, so you can see behind buildings, or on top of buildings. There are certain locales that now exist within that computer that we can later use for the TV show. It isn't so much the fact of reusing footage, we have really created a neighborhood – downtown Philadelphia or downtown New York. We built established locales that can be used again and again.

CVM: Speaking of the movie, what is its plot?

Dini: It begins with a series of murders against an established older Gotham crime family being wiped out one by one by this mysterious killer who has taken elements of Batman's mystique, the darkness, the cloak and the fear element, but he's not using them to capture criminals, he's using them to kill them. He seems to have this preset vendetta against this crime family. While Batman is figuring out where he has come from and why the character Phantasm is doing this, the first love of his life, a girl named Andrea Beaumont arrives in Gotham City with an agenda of her own and it seems to be tied to Phantasm, specifically tied to finding him and stopping him. A lot of the story deals with Bruce and Andrea's past, situations which came from her family being run out of Gotham City, and tying it to the present day with why she comes back, and why Phantasm is killing people. The Joker is involved in it because the old gang members being preyed upon turn to him as a last hope. It's like selling your soul to the devil. He is intrigued by this copycat Batman, and he is also wondering why Phantasm is rubbing out his old cronies. It gets his interest up, and brings him into the fray. It leads to a big showdown between Batman, Phantasm and the Joker with Andrea's life in the balance.



Batman ™ & © DC Comics, 1993

CVM: You are also writing for DC with Bruce Timm drawing *Batman Adventures: Mad Love* which includes the origin of Harley Quinn. What's the idea behind that?

Dini: This was a story that we had in the back of our heads for a long time. It was something that I came up with when I first created Harley. I wanted her to be something more than just a giggly little bimbo with the guy calling the shots. I didn't want that to be apparent at first, but I sort of wanted it to come out over time. One of the other things was the more I thought about the story, the more it appeared to us that it was completely inappropriate for the TV show. It was much more violent, darker and sexy than anything they would allow us to do on television. It was almost too dark and too sexy to do as a DC comic as it turned out. We didn't have to pull any punches with it, we just had to be a little more careful about the way we showed things. We created Harley for the show, and she was a fun character. The more she was on the show, the more people liked her The animators liked her, and the directors would say, "How come I don't have a show with Harley?" The fans said she was a fun character. I wasn't sure if the fans would like her, or say, "Aaaah, she's annoying. Get rid of her." Enough people liked her that we pursued the idea of doing an outside story with her. A few years prior to this, at the first meeting we had with [Batman group editor] Denny O'Neil, he was impressed enough with what we had so far that he said, "If you ever want to do a special

project for us, let us know." We pitched them this idea. He went for it, and we went ahead and did it. If our hands were completely untied by the networks, this is the story we'd be doing every day. It's dark, and it's violent, and the ending is rather sad and very hard.

CVM: Were there any constraints on your work considering you've worked mainly on animation scripts?

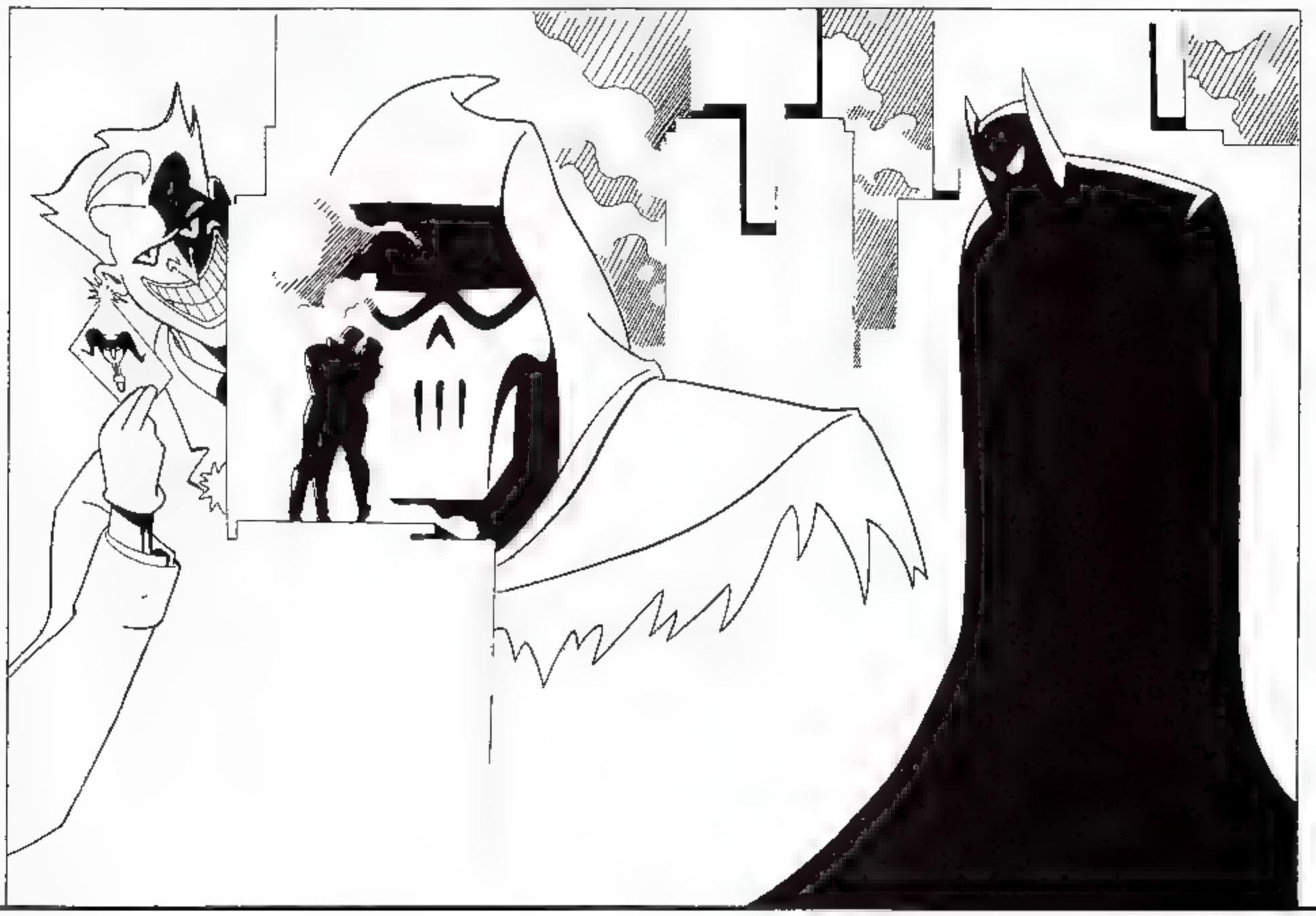
Dini: I've been writing animation for 12 years; I've been writing comics for one, and so I thought comics was an incredibly hard format to learn at first, but it's a matter of learning something new, and dealing with an artist who is not there at the studio, but may be hundreds of miles away. I had done a couple of comics for Claypool. I did a few issues of their *Elvira* comic book for my friend, Richard Howell. He was good enough to guide me through the nuts and bolts of how to write a script page in comics as far as what would work for Eclipse and Claypool. That was very instructional, and also DC sent me a couple of examples of their format to look at. With Bruce [Timm], I had an advantage in that we worked so well in animation together, I kind of cheated and wrote it as if it were an animation script. I wouldn't necessarily call [camera] shots, but the description that I thought was going on, and the dialogue. That was easy for [Bruce] to follow, and also he's right down the hall so anything he didn't understand, I'd just go in and we'd talk about it. It was kind of "by your pants" comics writing.

CVM: Do you see any other DC heroes being given the Batman animation treatment like Superman or Captain Marvel?

"I think Lobo done as a late night show – you run Beavis and Butt-Head at 11, you run Lobo at 11:30 – and make it as disgusting and violent as possible, and you'd have every teenager in the world tuning in to watch that," Dini said.

Dini: I think out of all of them, Superman has the best shot because he's so visible. Also, there's a new *Lois and Clark* TV series, and there's talk of a new movie so if anybody else comes up in animation, it's going to be Superman. There are a lot of characters in the DC universe that would make wonderful animated characters. I think Lobo done as a late night show – you run *Beavis and Butt-Head* at 11, you run *Lobo* at 11:30 – and make it as disgusting and violent as possible, and you'd have every teenager in the world tuning in to watch that. Captain Marvel/Shazam would be perfect done right in animation and even something like Sugar and Spike. What we do at Warner is predicated on what they are doing in the feature film division, so it's less likely that we'll do another DC character as its own animated series without a movie to kick it off. We talked about doing a Catwoman as a spinoff series from *Batman* which we were all raring to do. That hasn't been completely abandoned, but it's on the back burner now because there's no particular heat on Catwoman from the lot. On the other hand, if this [Catwoman] movie that Tim Burton is going to direct comes out in the next two years, then, of course, you'll see a *Catwoman* animated series. Because at Warner, the movies are first, and everything else radiates out of the movies which is a little bit frustrating because you may have the world's greatest development for Zatanna or Jonah Hex, you can make a presentation and they can say, "That's all very well and good, but who's ever heard of these characters?" On the other hand, if Steven Spielberg decides he wants to make a Jonah Hex movie, then there will be *Jonah Hex: the Animated Series*.

CVM: What do you see as the future of



Batman, Joker & Phantasm © & ™ 1993 DC Comics

action/adventure animation because *Batman* is unique in the fact that you are able to get away with implied violence? You're able to do a show kids can watch that isn't insulting to adults. Do you see anything like *Batman: The Animated Series* in the future, or do you think everything currently being shown will remain the status quo?

Dini: Sadly, I think it's going to stay with the latter because that is the rule overall of how animated series are done. It's guys in big suits. It's usually a team of characters. It's usually very superficial relationships. If animation weren't such a time consuming, collaborative and costly enterprise, I'd say you'd see more shows like *Batman* because *Batman* is a product of the imagination of several people that see things the same way, a small number of very creative artists and writers who are given the freedom to do that. They're given a lot of money and a lot of freedom from Warner to make the best *Batman* show they all could. We were all people that cared very passionately about the character, and doing a good show. We weren't going to do things that were the standard superhero crap, but most shows are vomited into being because somebody has the rights to a comic book, so you get the standard people they hire, the standard look of the show, and the standard animation scripts. That's going to happen time and time again. Animation does not allow for as much personal vision as the comics, which is why comics are a little more rewarding for me to experiment with. It provides more of an option for me that I would like to pursue rather than just working on another action/adventure animated show. It won't be as good as *Batman*. It can't. I have a great affinity for each of [Batman's] rogue's gallery villains. I can always find something new and dangerous to do with each one of them. I don't have the same passion for characters in other action/adventure animated shows, and neither do the producers of the shows. It's just like: "We got these real cool explosions, or I did this great shot where this blew up, or this girl bent over." You're talking tiny elements. You're not talking an overall vision of the show because most action/adventure shows don't offer that.

CVM: Since you are working on one of the best action/adventure cartoons on the air, what were your models in terms of action/adventure shows? You had *Jonny Quest* back in the 1960s which wasn't insulting to adults. Do you see any others that fit that form?

Dini: What has always intrigued me about animated adventure shows is – and I should say where characters are played straight as opposed to *Tiny Toons* or *Animaniacs* where anything goes – the idea of fusing fairly stock characters with a level of humanity. It may be a caricatured level of humanity, but it's still something people can grasp on a basic level. They can feel either happy or sad about it. There's not a lot of depth to that. It's not like watching Ibsen, but it does work, and it does get the point across. That's something that's always fascinated me, and that's something I always wanted to do. It's something I've hardly ever seen done in adventure cartoons. There are little elements of that in *Jonny Quest*. *Jonny Quest* looks so damn cool. I remember in college watching the old *Superman* cartoons for three hours, but it also goes back to things like early Marvel comics, the Stan Lee and Jack Kirby Fantastic Four's, the early Spider-Man comics – I'm talking the first issues basically – because there was a level there that kicked things off into the realm of where serious things were happening, at least for a kid, that weren't necessarily concerned with beating up Dr. Octopus. It would be the idea of [Peter Parker] getting a wedgie from Flash Thompson. He couldn't beat him up, and he'd feel bad about it. [On another level], here's Ben Grimm who's cursed being the Thing, [and when he transforms back into a human] the only way he can save his friends would be by turning back into the Thing that one last time. It's hokey stuff, but when you're a little kid, it's life and death stuff. It does have this other emotional level to it. Stan and Jack were masters of that. Thor would give this girl to Balder and say, "Take her home, and I'll go save the day." While Balder is forgotten, there's a little thought bubble above his head. There's a little window into their personalities. That's what made those comic books terrific. There's a little bit of that when I do *Batman*. I'm also looking where other people have grown up with those comics, and taken that. Alan Moore certainly has that. The best Superman story ever written was the two parter he did which was the last Superman [pre-Crisis] story when [Superman is] sitting there with Krypto at his feet, and he's weeping. That's effective; that's cool stuff. *Batman: The Dark Knight Returns* by Frank Miller, and his *Daredevils*, and Will Eisner [with the Spirit]. There's somebody else who takes characters that look awful cartoony for your standard superhero comic. It really is the struggle of the everyman trying to make it in a hostile city. I think a lot of that comes through in my take on the Batman.

PLAY NICE, KIDS!
WAAAAH! DADDY, J.J.'S POISONING ME!
THOUSANDS DIE IN MYSTERIOUS SANITATION EXPLOSION
WELL, YOU JUST POISON HIM RIGHT BACK.

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CONVENTION CALENDAR

NOVEMBER

Nov 24 CA Walnut. Comics, McDonalds & Racing Frank & Son Warehouse, 19465 E Walnut Dr N, Walnut, CA. 5-pm-9:30. **A:FREE.** Frank. P: (909)594-7492.

Nov 24 NY Elmhurst. Coz Cards & Comics Show. Elks Lodge, 82-10 Queens Blvd, Elmhurst, NY 9.30-4. A.$1. Frank Coz. P.(718)352-9353.

Nov 26-27-28 FL. West Palm Beach Sports Cards and Comics Sportscard City, 897 S.Congress Av. 10-5. **A:FREE** Brian Partick P (407)795-9230.

Nov 26 NY Brooklyn. Brooklyn's Big Friday Night Show. Toys, Cards, Comics & Cllctbls. K Of C, Bayridge & 10th Aves, Brooklyn, NY 6-10 **A:FREE.** Scotty O'Donnell. P.(718)251-2075.

Nov 27 CA Costa Mesa. Toyrific Back to the Past Toy, Movie Memorabilia & Nostalgia Show Orange County Fair Grounds, 88 Fair Dr, Costa Mesa, CA. 10-4 A $5/day. Mike. P:1-800-423-TOYS

Nov 27 FL Pinellas Park. Monthly Cards & Comics Church Hall, 5501 62nd Avenue N, Pinellas Park FL. 9-5 **A:FREE.** Andree Ryan P (813)525-6608

Nov 27 CA Walnut. Comics, All Cards, McDonalds & Racing Frank & Son Warehouse, 19465 E Walnut Dr N Walnut, CA. 10-5 **A:FREE.** Frank. P (909)594-7492

Nov 27 NC. Winston-Salem Dragons Expo Comics & Cards Holiday Inn.I-40 Ext 184 9-4 A.$2 Dragon's Lair P (803)327-1137

Nov 27 NY Brooklyn Toys, Cards, Comics & Cllctbls. Our Lady of Grace School, 430 Ave W (at E 3 St), Brooklyn, NY. 10-5. **A:FREE.** Scotty O'Donnell P·(718)251-2075

Nov 27 NY Brooklyn All Cards & Comics. St. Lukes Lutheran Parish Hall, 259 Washington Ave, Brooklyn NY. 10-5. **A:FREE.** June Sella. P (718)783-6837.

Nov 27 NJ Wayne. Wayne Collectors Convention, Firemens Convention Center, 1 Parish Drive, Wayne NJ. 10-5 **A:FREE** Phil De Mazio. P·(201)696-6217

Nov 28 CA Buena Park.1993 Toy Sale. Sequoia Athletic Club, 7530 Orangethorpe Ave, Buena Park, CA. 9-3. George Zaninovich P:(310) 832-2282.

Nov 28 CT North Haven. Toys & Trains. Holiday Inn No Haven, 201 Washington Ave (I-91 exit 12 US Rte 5), No Haven, CT. 9-3. A.$4 Mike Martino. P (203)469-9048

Nov 28 IA. Bettendorf B&L Sports Cards& Comics Holiday Inn, 909 Middle Rd. 9-3. A.$1 Bob Lake (309)786-8097

Nov 28 NC. High point Dragons Expo Comics & Cards Howard Johnson Lodge. 2000 Brentwood St.9-4 A.$2.Dragon's Lair P·(803)327-1137

Nov 28 NY Farmingdale. Toys, Comic Books & Cards Show. Masonic Temple, 197 Hempstead Tpk, Farmingdale, NY.10-4. **A: FREE.**Paddy Weiss.(516)669-4332.

Nov 28 NY Massapequa Park. Massapequa Monthly Comic Book & Cards Show. 2162 Veterans Blvd, Massapequa Park, NY. 10-4. A.$1. Joel Kirsch P:(516)799-6412.

Nov 28-29 ND Bismarck. Comics & Non-Sport Cards Radisson Inn, 800 S 3rd St, Bismarck, ND. Sat:9-4, Sun:10-4:30 A:$1 Kevin J. Bergson. P·(701)235-2562.

DECEMBER

EVERY FR-SN CA Rialto. Comics, Cards & Collectibles. Collector's Gallery, 363 W Valley Blvd, Rialto, CA. Fr:4-10, St:9-5, Sn.10-5. Jerry or Carole. P·(909) 820-4466

Dec 2 MA Foxboro. Comics, Non-Sport Cards & Fantasy. Demetris Convention Ctr, Rte 1 (2 Washington St; one mi N of Foxboro Stadium), Foxboro, MA. 5 30-10. A. $1. Steve Lacasse. P (508)699-6243

Dec 3 NY Brooklyn. Brooklyn's Big Friday Night Show Toys, Cards, Comics & Cllctbls K of C, Bayridge & 10th Aves, Brooklyn, NY. 6-10 **A:FREE.** Scotty O'Donnell P·(718)251-2075

Dec4-5,11-12,18-19,25-26 CA. Riverside. 12321 Sampson Ave., Unit R.Riverside CA. 10-5 **A:FREE** Don Hughes P·(909)780-4555

Dec 4 CA. North Hollywood. The Valley Cards, Comics and Collectibles show Beverly Grand Hotel. 4222 Vineyard Ave. 10-5 A.$1 Donna Arnott (818)247-9775

Dec 4-5 FL. West Palm Beach Sports Cards and Comics. Sportscard City, 897 S Congress Av 10-5 **A:FREE** Brian Partick P·(407)795-9230.

Dec 4 CT. Waterbury Sportscard & Comic Book Bonanza. Ramada Inn, Formally Red Bull Ext @5 I-84. 9-3 A.$2 N&F Promotions P (203)231-3305.

Dec 4-5 FL. Orlando. Card and Comic Book Show Central Florida Fairgrounds Bldg.A, 4603 W Colonial DR. 10-5 **A:FREE** Don Celoria P.(813)686-9043

Dec 4 NJ Carteret. Comics,Cards &Science Fiction Show.St Demetrius Convention Ctr, 681 Roosevelt Ave Carteret, NJ 10-4. A.$2 P.(908) 855-5852.

Dec 4 NY Brooklyn. Toys, Cards, Comics & Cllctbls Our Lady of Grace School, 430 Ave W (at E 3 St.), Brooklyn, NY. 10-5. **A:FREE.** Scotty O'Donnell/Sunrise Prdctns. P·(718)251-2075

Dec 4 NY Elmhurst. Cards &Comics Show. Elks Lodge, 82-10 Queens Blvd,9 30-4 **A:FREE.** Frank Coz. P.(718)352-9353.

Dec 4-5 NJ Piscataway. Cards & Comics Show. Sports Park USA, 560 Shelton Rd, Piscataway, NJ. 10:am-Midnight. **A:FREE.** TJ's World of Stuff. P.(908)968-3886

Dec 4 NY Floral Park. Comics& Card Show St. Hedwig's Parish Hall, 309 Jerico Tpk. 9 30-4. A.$1 Ken Blitz P·(516)2484235

Dec 4 NY. Hempstead Long Island Sports& Comic Collector Show,Hofstra University Student Center, Meadowbrook Pkwy 10-5 A.$3.Allen Lerner P·(516)752-7557

Dec 4-5 PA Monroeville. 3rd Antique & Cllctbl Toys, Trains, Cards & Comics Show. Pittsburgh Expo Mart, exit 6, PA Tpk, Monroeville, PA. 10-4. A.$4, under 12:$1. Vaughn L. Crispin, Jr. P. (412)539-8821.

Dec 5 CA. Sacramento ComiCon #2-A Comic & Collectable Convention. Scottish Rite Temple, 33 W Alpine Ave Stockton, Ca. 10-4. A: $2. John Nguyen P (916)452-3237.

Dec 5 IN Fort Wayne. Comic, Card & Racing Show Ramada Inn, I-69, exit 105A, Fort Wayne,IN 10-4. **A:FREE.** Greg. P·(219)824-4238

Dec 5 IN Fort Wayne. Toys, Bears, & Dolls Show & Sale. Holiday Inn/Ft. Wayne, The Lantern, 4420 Ardmore Ave, Ft. Wayne, IN. 10-4. A.$3. Linda. P (419)228-4657

Dec 5 NC Raleigh. Raleigh Comix Con. Holiday Inn North, 2815 Capital Blvd 10-4. **A:FREE** Lynn Anderson (919)790-9026

Dec 5 NJ Wayne. Nostalgia & Collectibles Show, Company #1 Firehouse, Parish Dr & Rte 202, Wayne NJ 9-4. Mike. P·(201)696-6217.

Dec 5 NJ Bordentown Four Color Comic Art Convention. Days Inn, Rt. 206 exit 7 NJTYP. A.$3 10-4 P (908)828-5955

Dec NJ Livingston Sports Card & Comics Show. Livingston Holiday Inn. 9.30-4 **A:FREE** Rocco Slino P.(201)533-0325

Dec 5 NY Brooklyn. Brooklyn's Big Sunday Show. Toys, Sports-Cards & Collectibles. Temple Hillel of Flatlands, 2164 Ralph Ave & Ave L, Brooklyn NY. 10-5. **A: FREE.** Scotty O'Donnell. P.(718) 251-2075.

Dec 5 OH Mansfield. Comic Book & Collectibles Show. Comfort Inn-North, Rte. 30 & Trimble Rd. next to Damon's, Mansfield, OH. 10-4. A:$1. Roger Price. P·(419)526-0438

Dec 9 NY Woodhaven. All Cards & Comics. American Legion Post, 107-15 Metropolitan Ave, Woodhaven NY. 6-10. A:$1 Don Boldi. P (718)277-8623.

Dec 9 NY Deer Park Comic book Show, Sons of Italy, 2075 Deer Park Ave. 6-10 **A:FREE** Paul P (516)289-7398

Dec 10-12 WA Renton. Sports and Comic Holiday Showcase. Renton Community Center, 11410 N.E. 124 St. Suite #411 Kirkland Wa. P·(206)820-0218

Dec 11 AL. Birmingham Legends Collector's Show Howard Johnson's, 1485 Montgomory hwy A·$1. 10-4. Dana Pinkard P.(706)234-8210

Dec 11 CA. Pasadena. The Pasadena Cards, Comics and Collectibles The Pasadena Center 300 E. Green St. 10-5 **A:FREE** Donna Arnott (818)247-9775

Dec 11-12 FL. West Palm Beach Sports Cards and Comics. Sportscard City, 897 S.Congress Av. 10-5 **A:FREE** Brian Partick P.(407)795-9230.

Dec 11-12 FL. Lakeland. Lakeland Sports Card and Comic Book Show Lakeland Mall, 1108 Memorial Blvd. 10-5 **A:FREE** Don Celoria P (813)686-9043

Dec 11&12 MS. Jackson Comic and Autograph Show. Mississippi Stae Fairgrounds A&I Building. (-6 A.$2 Bud Lowe P (601)329-4844

Dec 11 NJ Heightstown Central NJ. Comic Book & Trading Card Show Washington Twp. Volunteer Fire Dept, Robbinsville NJ 9:30-3 30. A.$2 (609)448-7585

Dec 11 NY Queens (Howard Beach). All Cards, Comics, Toys & Collectibles. St. Helens School, 8309 157th Ave., Howard Beach, Queens, NY. 10-5. **A:FREE.** Scotty O'Donnell/Sunrise Productions.

Dec 11&12 OH. Courtland. Comic Book Show Lakeveiw Highschool, Hillman Dr. 10-8 A.$2 Lori Williams P.(216)638-9506

Dec 11 TX. Arlington. Sports Card & Comic Book Show. Comfort Inn. 10-5. A.$2 Duane Bates P.(817)595-1039

Dec 12 Alberta calgary, Canada Winter Comic Book Convention. Highlander Inn, 1818 16 Ave. 10-3 A:$2.50. Larry P:(403)263-3223

(718)251-2075

Dec 12 CA Ontario. Inland Empire Comic Book Convention. Red Lion Hotel, 222 N. Vineyard. 10-3. A:$3 50. Ken (818)335-2410.

Dec 12 CT Danbury. All Cards, Comics & Racing Collectibles. Danbury Hilton Towers, 18 Old Ridgebury Rd, (Exit 2 I-84), Danbury, CT. 10-4. A.$2. Donald Ellis. P·(203)746-7531.

Dec 12 NC. Asheville Comic Book & Star Trek Mini-Convention Holiday Inn Coliseum,630 Assembly

(C) Comic Convention; (S) Sports Cards; (NS) Non-Sports Cards; (T) Toye; (SF) Science Fiction; (F) Fantasy; (H) Horror; (A) Attendance fee

Please note: all show information must be received at least two months in advance.

CONVENTION CALENDAR

St. 11-4 30. A $3 Owen Ogletree P (404)381-7272

Dec 12 IL Skokie. Comics & Cards Show. Holiday Inn - North Shore, 5300 W Towhy Ave, Skokie, IL. 10-3. A $1 Joe R Dadivas. P·(708)518-8177

Dec 12 NY Huntington. Music, Movie & TV Memorabilia & Collectibles Show. Huntington Hilton, Route 110, Huntington NY. 10-3. A.$4. P.(516) 669-3609.

Dec 16 NY. Oceanside. Monthly Comic Book Show Sons of Italy, 3015 Long Beach Rd. 6-10 **A:FREE** Paul P.(516)289-7398

Dec 16 NJ Wayne. Nostalgia & Collectibles Show, Company #1 Firehouse, Parish Dr & Rte 202, Wayne, NJ 5-10 Mike P.(201)696-6217

Dec 17-19 WA Puyallup Sports Cards & Comic Christmas Fair Puyallup Fairgrounds, Meridian ST. P 206)820-0218

Dec 17 NY Brooklyn. Brooklyn's Big Friday Night Show. Toys, Cards, Comics & Collectibles. K Of C, Bayridge Ave & 10th St., Brooklyn NY 6-10, **A:FREE.** Scotty O'Donnell P·(718)251-2075

Dec 17 CA. North Hollywood. The Valley Cards, Comics and Collectibles show. The Beverly Grand Hotel 4222 Vineland Ave 10-5 **A:FREE**. Donna Arnott (818)247-9775

Dec 18-19 Ca. Walnut. Baseball Card, Comics,· McDonald Collectables & Racing Collectables. Frank And Son Warehouse. 19465 E. Walnut Dr 10-5. **A:FREE** Frank (909)594-7492.

Dec 18-19 FL. West Palm Beach Sports Cards and Comics Sportscard City, 897 S.Congress Av. 10-5 **A:FREE** Brian Partick P (407)795-9230

Dec 18 FL Pinellas Park Monthly Cards & Comics. Church Hall, 5501 62nd Ave N, Pinellas Park FL. 9-5 **A:FREE.** Andree Ryan P (813)525-6608

Dec 18 MI Midland. Comics & Cards Show. Ramada Inn,1815 S Saginaw Rd, 10-5. **A:FREE.** Jim Knarr P (517)631-4976

Dec 18 NJ Wayne. Nostalgia & Cllctbls. Co #1 Firemen's Hall, Parish Dr & Rte 202 off 23-N, Wayne, NJ. 9-4. A.$1. Phil DeMario P·(201)696-6217

Dec 18 NY Lynbrook. Sports Cards, Comics and Toys. St. Mary's K of C, 78 Hempstead Ave, Lynbrook NY 10-4. A.$1. Paul P (516)289-7398

Dec 18 NY Queens (Howard Beach). Cards, Comics, Toys. St Helens School,8309 157th Ave,Howard Beach,Queens, NY. 10-5 **A:FREE.** Scotty O'Donnell P.(718)251-2075.

Dec 18 NY New York. Comics & Cards Show. Our Lady of Good Counsel School, 323 E 91st St NY, NY 10-4. A.$1. Kevin Mullarkey P (212)289-6730

Dec 18 NJ Flemington Comic Convention Elks Lodge, Rte 31. 10-4 **A:FREE** Ken Wisnefski P·(908)479-6603

Dec 18 NJ Wayne. Wayne Collectors Convention, Firemens Convention Center, 1 Parish Drive, Wayne NJ. 10-5. **A:FREE.** Phil De Mazio P (201)696-6217.

Dec 19 CA Buena Park. All Cards & Comics Sequoia Athletic Club, 7530 Orangethorpe Ave, Buena Park CA. 10-4. A:$3 Derek M Borthwick. P·(818)913-4046.

Dec 19 CT. North Haven Central Connecticut Sportscard & Comic Book Bonanza. Holiday Inn Ext 12 I-91. 9-3. A $2 N&F Promotions P (203)231-3305

Dec 19 CT Wallingford. Toys & Trains. Zandri's Stillwood Inn, 1074 S Colony Rd, US Rte 5, exit 13 off I-91, Wallingford, CT. 9 am-2·pm. A $4. Mike Martino

Dec 19 Il Bloomingdale Silver Reef Card and Comic Show Indian Lakes Country Club, 250 West Schick Rd. 9 30-4 A $1 William Mueller P (708)351-1799

Dec 19 MA. Pembroke Card Show Knights Of Columbus Hall, Rte 139 Pembroke MA. **A: FREE** 10-3.30 Hank Lanagan P.(617)826-3217

Dec 19 MI Saginaw. Comics & Cards Show. Sheraton Inn, I-675/ Tittibawasee Rd, Saginaw MI 10-3 **A:FREE.** Jim Knarr P (517)631-4976.

Dec 19 NJ Garfield. Cards, Comics & Collectibles. Garfield Boys & Girls Club, 490 Midland Ave, Garfield NJ. 10-4 A.$1. Gary Sipos. P·(203)438-6744

Dec 19 NJ Montvale. Comics & All Cards Show Montvale Ramada Inn, 100 Chestnut Ridge Rd., Montvale, NJ. 9 30-4 A $2 Rob Contino. P (201)342-8980.

Dec 19 NY Brooklyn. Toys, Comics, Cards & Collectibles Temple Hillel of Flatlands, 2164 Ralph Ave & Ave L, Brooklyn, NY. 10-5. **A:FREE.** Scotty O'Donnell P (718)251-2075.

Dec 19 NY Bayshore. Toys, Comics & Baseball Cards Show Masonic Temple, 2 Union Blvd, Bayshore, NY. 10-4. **A:FREE.** Paddy Weiss P (516)669-4332.

Dec 19 NY Cedarhurst Comics Sports Cards & Non-Sports Cards. Hafter H.S , 635 Central Ave 9-4, A.$1. Erin Lipson P (516)569-4814.

Dec 19 PA Wilkes- Barre Comic & Card Show. Howard Johnson Hotel, 500 Kidder St. 9-6 A $2. Frank P·(717)822-8253

Dec 19 VT. Burlington Sports Card and Comic Book Show. Shereton Hotel, 870 Williston Rd 9:30-3 30, A.$1. Jim Vitanos P (802)865-8981

Dec 19 WA Bothell Holiday Goodwill Sports Card& Comic Show K of C Hall, 24323 Bothell Hwy. 10-5 **A:FREE w\ canned food donation.** P (206)820-0218

Dec 26 CT. Waterbury Central Connecticut Sportscard & Comic Book Bonanza. Ramada Inn Ext @5 I-84 9-3 A:$2 N&F Promotions P (203)231-3305.

Dec 26-27 FL. West Palm Beach Sports Cards and Comics. Sportscard City, 897 S.Congress Av. 10-5. **A:FREE** Brian Partick P.(407)795-9230

Dec 26 NY Massapequa Park. Massapequa Monthly Comic Book & Cards Show 2162 Veterans Blvd, Massapequa Park, NY. 10-4. A·$1. Joel Kirsch. P (516)799-6412.

DEC 26 TX. Arlington. Sports Card & Comic Book Show Comfort Inn 10-5 A.$2 Duane Bates P·(817)595-1039

Dec 27 CA Pasadena. The Pasadena Cards, Comics and Collectibles. The Pasadena Center. 300 E. Green St. 12-9 **A:FREE** Donna Arnott (818)247-9775

Dec 29 NY Elmhurst. Coz Cards & Comics Show. Elks Lodge, 82-10 Queens Blvd, Elmhurst, NY.9.30-4. A.$1. Frank Coz. P·(718)352-9353

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JANUARY

Jan 8-9 NJ South Plainfield World of Cards & Comics Convention. Middlesex Mall Shelton Rd South Plainfield NJ. Sat10-9 30 Sun 11-5 **A:FREE** Tony P (908)968-3886

Jan 9 FL. Gainsville Comix-Trek Comic Book & Star Trek Mini-Convention Holiday Inn University Center, 1250- University Ave. 11-4 30 A $3 Owen Ogletree P:(404)381-7272

Jan 13 NY Deer Park Comic book Show, Sons of Italy, 2075 Deer Park Ave 6-10 **A:FREE** Paul P·(516)289-7398

Jan 15 NY, New York. Comics & Cards Show Our Lady of Good Counsel School, 323 E 91st St (btwn 1st & 2nd Aves), NY, NY. 10-4. A.$1. Kevin or Marie Mullarkey. P (212)289-6730

Jan 15 VA Tysons Corner. Comic Book & Trading Shoow Ramada Hotel 7801 Leesburg Pike, 10-4. A.$2 Capital Associates P (703)503-5834

Jan 16 CT Wallingford. Toys & Trains. Zandri's Stillwood Inn, 1074 S Colony Rd, US Rte 5, exit 13 off I-91, Wallingford, CT. 9.am-2.pm. A: $4 Mike Martino. P.(203) 469-9048

Jan 23 IL Wheeling. Silver Reef Cards and Comics. Chevy Chase Country Club, 1000 North Milwaulkee Av 9·30-4 A$1 William Mueller P.(708)351-1799

Jan 27 NY. Oceanside. Monthly Comic Book Show. Sons of Italy, 3015 Long Beach Rd. 6-10 **A:FREE** Paul P·(516)289-7398

Jan 30 Il Bloomingdale Silver Reef Card and Comic Show Indian Lakes Country Club, 250 West Schick Rd. 9·30-4 A·$1 William Mueller P.(708)351-1799

FEBRUARY

Feb 10 NY Deer Park Comic book Show, Sons of Italy, 2075 Deer Park Ave 6-10 **A:FREE**. Paul P.(516)289-7398

Feb 12 NY. New York. Comics & Cards Show. Our Lady of Good Counsel School, 323 E 91st St (btwn 1st & 2nd Aves), NY, NY. 10-4. A $1. Kevin or Marie Mullarkey P (212)289-6730 or (718) 721-2172.

Feb 13 CT Wallingford. Toys & Trains Zandri's Stillwood Inn, 1074 S Colony Rd, US Rte 5, exit 13 off I-91, Wallingford, CT. 9·am-2·pm. A $4 Mike Martino. P (203) 469-9048.

Feb 13 Il Bloomingdale Silver Reef Card and Comic Show Indian Lakes Country Club, 250 West Schick Rd 9·30-4 A $1 William Mueller P (708)351-1799

Feb 19-20 NJ South Plainfield World of Cards & Comics Convention. Middlesex Mall Shelton Rd South Plainfield NJ Sat10-9 30 Sun 11-5. **A:FREE** Tony P·(908)968-3886

Feb 24. Oceanside. Monthly Comic Book Show Sons of Italy, 3015 Long Beach Rd. 6-10 **A:FREE** Paul P (516)289-7398

Feb 27 IL Wheeling. Silver Reef Cards and Comics Chevy Chase Country Club, 1000 North Milwaulkee Av. 9 30-4·A$1 William Mueller P (708)351-1799

MARCH

Mar 6 AL. Montgomery Comix-Trek Comic Book & Star Trek Mini-Convention.State House Inn 924 Madison Ave.11-4.30 A $3 Owen Ogletree P.(404)381-7272

Mar 12 NY, New York. Comics & Cards Show. Our Lady of Good Counsel School, 323 E 91st St (btwn 1st & 2nd Aves), NY, NY. 10-4. A:$1 Kevin or Marie Mullarkey P (212)289-6730 or (718) 721-2172.

Mar 20 CT Wallingford. Toys & Trains. Zandri's Stillwood Inn, 1074 S Colony Rd, US Rte 5, exit 13 off I-91, Wallingford, CT. 9 am-2 pm A.$4. Mike Martino. P.(203) 469-9048.

Please note: all show information must be received at least two months in advance.

(C) Comic Convention; (S) Sports Cards; (NS) Non-Sports Cards; (T) Toys; (SF) Science Fiction; (F) Fantasy; (H) Horror; (A) Attendance fee

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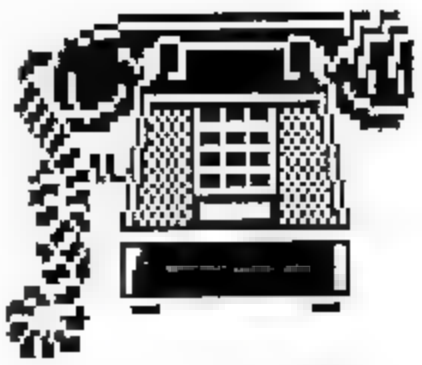

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DAREDEVIL, MARVEL ENTERTAINMENT GROUP, INC. 1993

A Diehard Saturday Morning Youngblood: The Animated Series

by Buddy Scalera

Look! Up in the sky! Is it a bird? Is it a plane?

No, it's Youngblood! (Youngblood?)

Move over, Batguy, get out of the way, X-Folks, there's a new series in town. Yes, it's *Youngblood: The Animated Series*.

The ambitious and energetic Extreme Studios have promised that the upcoming Youngblood series will come ripping across your screen as early as late 1994.

Extreme main-man Rob Liefeld will team with experienced animators from Roustabout Productions to produce what they hope is a marketing milestone.

Roustabout's creative director, Nick DuBois, believes that the Youngblood series has the vital elements to capture the audiences currently addicted to the Batman and X-Men series.

Youngblood promises high budgets, high action and fun at all costs.

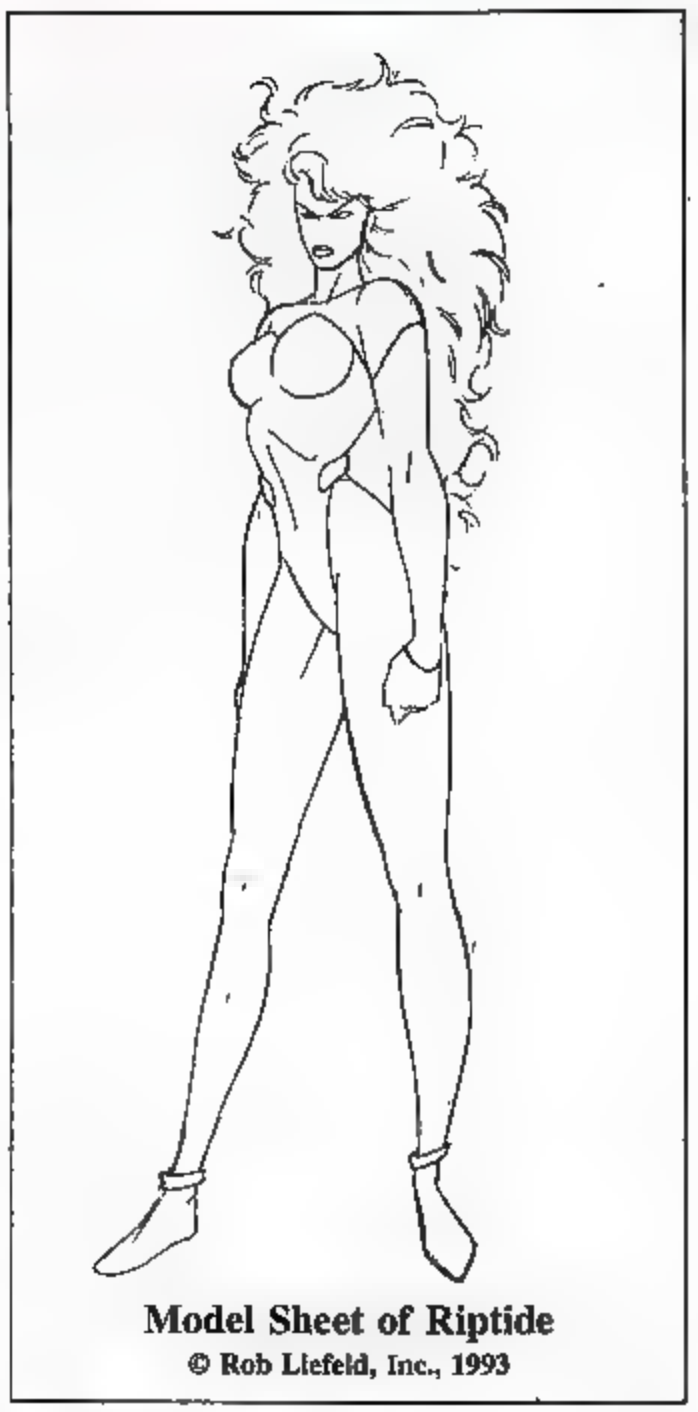
No dark or heavy stuff, Dubois asserted, this isn't rehash on the Batman Animated Series. This is classic comic book fun with bang 'em up action and loads of laughs. "Kids and adults will only want that dark stuff that lacks any sense of humor for so long," justified DuBois. "Where's the fun in that?"

The seriousness that Youngblood fans can count on is Roustabout's dedication to the Liefeld "look." In fact, many of Liefeld's drawings will serve as "key pose layout" models.

> *"Youngblood was made to be a cartoon series," Matt Hawkins, Extreme's promotional director, said. "Everything was designed with a mass marketing appeal."*

Animators use these models as definitive reference points. This will give the animated series a striking resemblance to the comics. "We are shooting for a bright, dynamic comic book look," said DuBois.

The public will get their first glimpse of this glitzy production in a two-minute promotional short due out at Christmas.



Model Sheet of Riptide
© Rob Liefeld, Inc., 1993

Youngblood Storyboard ™&© 1993 Rob Liefeld

"Characters from both the *Team Youngblood* and *Youngblood* titles will characterize the team membership. The roster we're working with now includes Sentinel, Shaft, Die Hard, Bedrock, Vogue, Riptide, Chapel and Troll," said Liefeld in a press release issued by Extreme Studios.

At press time, there were few details available. Extreme is still negotiating with networks over the details of broadcasting the series.

No talent has been announced regarding voices for the characters.

As per most deals associated with Image entitles Liefeld "will retain complete ownership of his Youngblood characters, a point which was not an option with the other companies involved in the negotiation process and an unprecedented move in animation," the release said.

Matt Hawkins, Extreme's promotion director, pointed out that the animated series is still under negotiation with television studios and toy manufacturers vying for contracts.

Roustabout has already begun preproduction on the 13-26 episodes that will premiere next year. "The series is just in its initial stages," said Hawkins. "Youngblood was made to be a cartoon series," Hawkins continued.

"Everything was designed with a mass marketing appeal. All the characters are big, they're larger than life and all the colors are very bright and appealing."

Model Sheets of Badrock
© Rob Liefeld, 1993

According to Hawkins, Extreme will back the animated series with various licensing including action figures and video games. Extreme has also expressed interest in expanding into the film industry.

"There are several movie deals in the making," said Hawkins, "We're looking at Wesley Snipes as Chapel."

Chapel and other Extreme Studios characters from *Brigade*, *Bloodstrike*, *Supreme* and *Prophet* will have crossover roles in the new animated series.

Appearances will rely largely on Liefeld plot outlines and scripts from Extreme editor Eric Stephenson and Roustabout story editor Lance Falk.

Falk and

Youngblood Storyboard ™&© 1993 Rob Liefeld

DuBois are members of the aggressively independent Roustabout Productions based in Los Angeles

Like Image, Roustabout is a young, aggressive, upstart of a company. DuBois attested that the youthful Roustabouteers are among the best of the American animation industry.

Most have worked on numerous projects including *Batman: The Animated Series*, *X-Men*, *Animaniacs* and *Darkwing Duck*. DuBois at one time even worked as a background artist at Howard Chaykin's art studios.

It was only in the summer of 1993 that this group of dissatisfied artists banded their funds and youthful energy together to form Roustabout.

"We started this company rather than answer to non-creative management with artistic 'say'," explained DuBois.

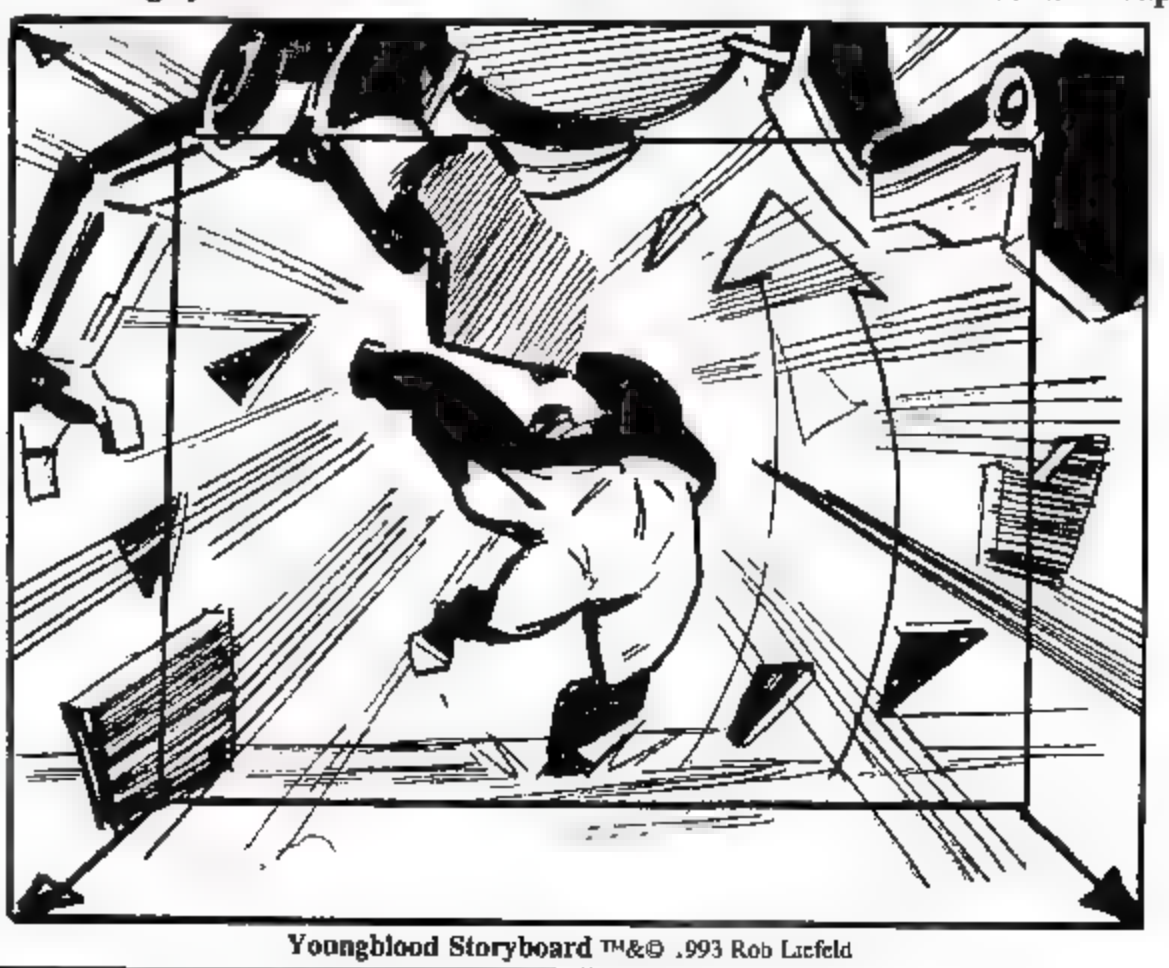
"I relate to these guys as artists," Liefeld said of Roustabout. "Between the six of them they bring over 60 years of experience to this project. What they're doing in animation is exactly what we did in comics - breaking from the corporate structure to master their own destiny."

The "core of six," as DuBois referred to his team, were especially frustrated with the financial and creative constraints of corporate freelancing. (Roustabout includes Alan Zegler, Victor DalChele, Butch Lukic, Tom Nelson, Shayne Poindexter and, of course, Falk and DuBois.)

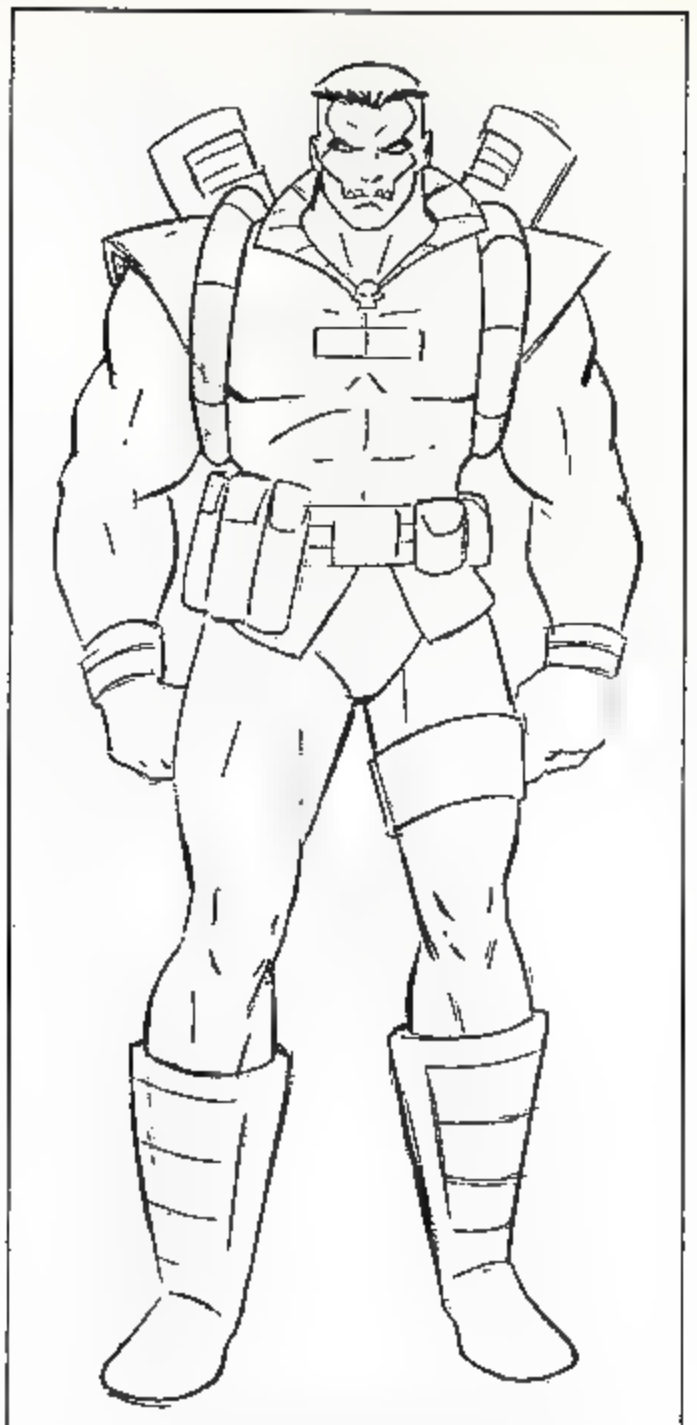
Each core member has specialized skills but pool their collective talents on every project. They represent the company's pre-and post-production teams. Pre-production teams write and storyboard an episode before it is mailed out to be drawn into cels.

Actual production is done in Korea. It takes more than 100 artists working simultaneously to produce a single episode. Costs hover around $140,000 per average episode, DuBois estimated. (No cost estimates could be made regarding *Youngblood* at press time.)

Except for Disney, for the past 12-20 years, most animation production work has been done overseas, said DuBois. He conceded that there is a cheap



Youngblood Storyboard ™&© .993 Rob Liefeld



Model Sheet of Chapel
© Rob Liefeld, 1993

labor force in Korea, but said, "We hope to wean animation back to America."

DuBois believes that the Youngblood series could be a catalyst for a shift to domestic animation production. He hopes that the anticipated success of the series will mean new accounts for Roustabout.

For now, though, it's back to the drawing board for Roustabout and Extreme. While Roustabout toils at the animation drawing board, Liefeld is busy working on *Youngblood*, the comic.

Nevertheless, both Liefeld and DuBois hope that there is enough power behind the punch to create a national sensation. In fact, they are putting a lot of money behind their hopes.

However, only time will tell whether *Youngblood* delivers an uppercut, and is an animation champion or whether it's knocked out in the animation ring by the second round.

(Buddy Scalera is a public relations director at a school district in New Jersey.)

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Batman, Joker and Phantasm © 1993 DC Comics

FACING DOOM'S IV

WITH MARK PACELLA

by Joy Ledwell

Mark Pacella first worked in the comic book field as inker to Micheal T. Gilbert's pencils on the popular satirical series, Mr. Monster *for Eclipse Comics. He later drew the Demon for* Action Comics Weekly, *and Demon Boy and Voodoo Girl for* Heavy Metal.

His most well-known work was drawing the highly publicized Alpha Flight #106 *for Marvel Comics, which established one of the superheroes of the Canadian super-team as being gay.*

He is currently drawing Doom's IV, *a series created by Rob Liefeld for Image Comics to be a future motion picture produced by Steven Spielberg In this interview, Pacella discusses his in's and out's of becoming a comic book artist.*

CVM: Why did you leave Marvel? How and why did you hook up with Image?

Pacella: I wanted to do comic books that I could put a lot of work into. Sometimes, I work a little slower. Comic books are a thing of speed. That's how Marvel has maintained their industry. They turn out lots of books fast, but they don't pay a lot. I'm not greedy. I don't want a lot of money, but I want some money. I wanted a little bit more than I was getting at Marvel. I want to do art. I want to bring art into comics. That's entertainment. My art is fun, adventure, and life. I want to do a good job of it. I want you to put your money down, and get twice your money's worth. It's very hard to tell that to an editor, when all they can see is that you're late. The book is due. That's the business. The guys at Image got to be the best by not working their quickest. It's part of being better, as opposed to knocking out volume after volume. It's important in order to get an audience following you, and make money, but the art suffers. When I heard they were going off to do this, I felt I belonged with these guys.

CVM: Did you approach them, or did they approach you?

Pacella: I approached them. I called Rob Liefeld and Jim Lee. I badgered them. I had friends in California that I would visit from time to time. They were talking about leaving and forming their own company way before it happened. From listening to them, I thought these guys knew what they were doing. They're professionals. I can't stress that enough. I've worked around

"That's how Marvel has maintained their industry. They turn out lots of books fast, but they don't pay a lot," Pacella said. "I'm not greedy. I don't want a lot of money, but I want some money."

people in this field who call themselves professionals, that have no clue Not until they've been around people like Rob Liefeld, Jim Lee, or Marc Silvestri, do they know how good these guys really are. Not only with their artwork, but what they're doing with themselves and their business, how they take artwork and use it to reach out, not just to make money, to get a bigger audience. That's the bottom line.

CVM: What do you like best about Image?

Pacella: Even though my project is late, and got pulled over the coals by Rob for being late, I think he can relate. He said the work I was doing was the best he had ever seen in his life. I like the fact that even though I'm late, they realize how good the work has to be. Unlike at Marvel, where if you're late by a week, there is a turn of being blackballed by the editors. It's a horrible thing. It's unfortunate because they tend to chase talent away.

CVM: They have lost quite a bit of talent to Image and other companies, from what I understand.

Pacella: I had to work for about a year and a half for somebody at Marvel to give me superhero samples to do. It's so hard to get to see people.

CVM: Is there anything you don't like about Image?

Pacella: I would say they had funny looking hats, but they got better ones. These new hats are cool, so I can't say I don't like their hats anymore. I love Image. I'd walk in front of a bull for anybody in the studio. Everybody there is like a brother to me, and vice versa. It's a tremendously supportive environment.

CVM: Are you interested in writing or co-plotting?

Pacella: Definitely. On *Doom's IV*, I don't know how much co-plotting I'm going to have. It's set up with Rob and Steven Spielberg. In the first issue, I had five pages of artwork and storytelling. I would write sidebars for Eric Stephenson, who is the writer, to show him where Rob is trying to lead the story sometimes. I stay with the plot. I stick with it, from beginning to end. Somewhere along the line, I might take a turn with the character [but] not as much as I wanted to. With the next books I'm going to do, I'll have more of a verbal input before it goes to paper.

CVM: Do you own any of *Doom's IV*?

Pacella: No.

CVM: Which will be out first? The movie or the book?

Pacella: The book will be out first. They're waiting to see my book.

CVM: When will the book be released?

Pacella: A safe bet is January. They'll probably start an advertising blitz with the new year. I'm frustrated that I missed the deadline. I'm sure I disappointed a lot of fans that want to see the book. We haven't even released any artwork yet.

CVM: Can you tell me more about the story and the characters?
Pacella: The Doom's Corporation pulled an asteroid, rich with minerals and strange ore, into earth's atmosphere. It's in a revolving orbit. They sent up their engineers and miners to mine and extract what they could. While they are up there, a virus breaks out. All the workers are infected with it. The CEO of Doom's Corporation is as evil as they always are. They don't want the general population of earth to know. They even lie to the engineers up there. They tell them it will pass, "Don't worry about it." At this point, all the excavation is just about finished. They've gotten everything they can from this asteroid. The head of Doom's Corporation plans an accident to kill everyone, wipe out all the engineers and miners. They think it's better to lose the personnel than to get the heat for having done this without proper precautions and testing for so long, even though they know about the virus. Sure enough, they plan a catastrophe. Things are exploding and blowing apart. Suddenly a ghost-like image materializes in the air, beckoning the three characters, leading them on to an escape ship which gets them out of there. They return to earth where they are hailed as heroes. The ghostly savior disappears. The three characters don't want to say anything about him because they're afraid they'll sound like fools. Doom's IV CEOs are wondering how they managed to escape. They have a press conference, a parade, speeches. All of a sudden, horrible transformations take place. The three characters mutate right in front of the cameras. People are screaming – commotion, calamity. This girl starts generating heat and things are bursting into flames. The other guy becomes invisible and passes through things. People are shrieking. The third guy transforms the most horribly. His body starts to lump, turning into rock, and he keeps shape-shifting.
CVM: What are the character's names?
Pacella: Grimm is the leader, Brick, who is made of glass, sand, and super-strong stone. There is Slyder, who has the ability to fade, highly accelerate his atoms, and pass through objects. Then there is Burn, who generates heat with the great intensity of white light, but she herself doesn't turn into flame. She can hold flame in her hands. She has a heat shield around her.
CVM: Who else is working on it?
Pacella: Eric Stephenson, Rob Liefeld, and Steven Spielberg are writing it. I'm not sure who writes, and who scripts. They all kick around. I think Eric Stephenson will be doing the finishing scripting. Danny Miki will be doing the inking. The coloring will be done at our studio. Byron Tolbin and this guy Kiko will be working with us. If you ever saw the work they do, you would scream, "Wow, that's coloring comics." At Marvel, it was kind of a flat, knock it out, get it done. These guys take their time.
CVM: That's why the books are always late.
Pacella: That, and not having enough good people. The kind of talent bank we need to have isn't going to happen overnight. There are a thousand Image wanna-be's. Out of a thousand, there might be one who belongs there.
CVM: Have you met Speilberg yet, or been to his studio?
Pacella: No, not yet.
CVM: Are you doing anything besides *Doom's IV*?
Pacella: I've laid out three *Supreme* covers, two for Art Thibert. I laid out a 10 page story for Chuck Jones, *Night Fall*. I laid out some pages for Chap Yaep. Basically I'm layout man. I'm becoming staff pencilling godfather. Marat Mycheals endearingly calls me "Yoda."
CVM: Is there anything in particular that you would like to work on?
Pacella: I have ideas that go beyond comic books, beyond action-adventure. Only time will tell where I'll go with them. It's not so important to me to do everything myself. It's more – I like to think – that I can influence people. I can bounce my ideas around and somewhere down the line they will become a reality or add to some other reality. I like Extreme studios at Image because I can walk into anybody's office, and volunteer something. I'm not looked at like I'm an idiot or a wild man, or made to feel I don't belong there. At Marvel, I felt that way all the time. Anytime I tried to offer some input, I was really squashed.
CVM: Are you now exclusive with Image?
Pacella: Theoretically, I am. I am doing one or two outside projects. I'm doing four trading cards for Dynamic Forces. I've also got a protege, Dorian, whom I've been working with for about two years. He tells me, "Don't ever teach anybody what you've taught me." He's getting work like crazy. I'm supervising and art directing a cover he's doing.
CVM: Do you think the recent expulsion of several artists will prevent other creators from pitching ideas to Image?
Pacella: Oh yeah. They had to chop heads a while back, because a lot of books not only shipped late, but a lot of books that they counted on to be big sellers, were not. In the marketplace, people are shying away now.
CVM: Are you pitching any ideas?
Pacella: Oh yeah. Even if I'm just walking around the room, I can say to somebody about whatever it is they're working on, "I think that thumb would look better if you did it this way." If he changes the thumb, I'm happy. That to me is more important than going in and saying, "I've got to do this book. I've got to make 10 million dollars." I have ideas, things will come in time. I've got to become a better storyteller. When I'm so full of piss and vinegar that I've got this incredible tale to tell that only I can do, then I'll go into Rob's office and tell him I'm not leaving until I get it. Right now, I'm still learning.
CVM: Do you still have a working relationship with Marvel?
Pacella: Yeah, I did the cover of *Fantastic Four Unlimited* #3. I have friends at Marvel. I have enemies at Marvel, too.
CVM: What else do you want to do?
Pacella: There are so many things. Image is very intense. With Rob and company, it is really fun to watch where things are going, and where they can go. I have ideas for all kinds of things. Right now, the most important thing is getting my book out [*Doom's IV*]. That's the bottom line. Once the book is out, I'll take it from there.
CVM: How soon after the book is out, can we look forward to seeing the movie?
Pacella: I'll guess a year or two. I don't know when they'll go into a full production schedule. They're waiting for the book to come out. In the meantime, I'm putting stress on myself to perform, absolutely top-notch Pacella magic, unlike I've ever done.

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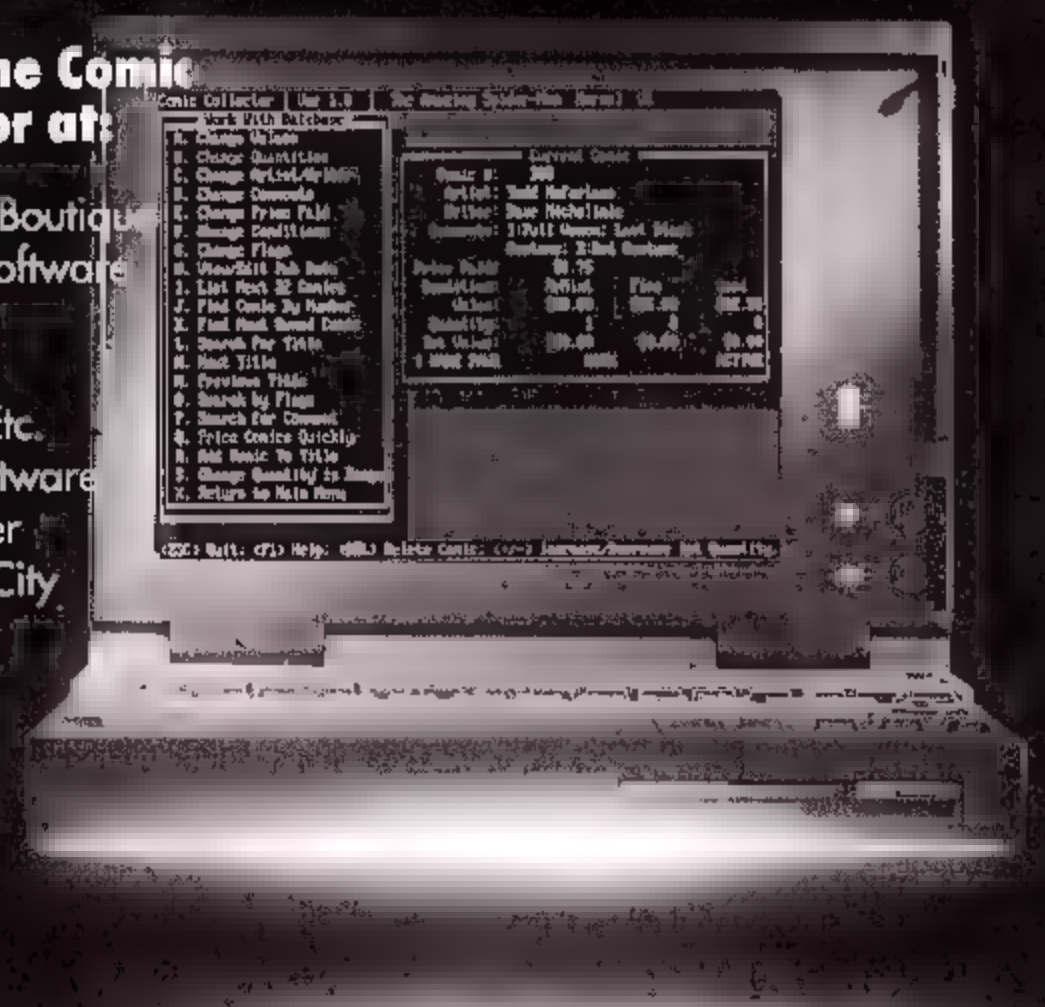

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COMICS VALUES MONTHLY PRESENTS

COMIC BOOK ARTISTS

GUIDE TO COMIC BOOK ARTISTS — Jack Kirby

Artist: Jack "King" Kirby
Birth Date: August 28, 1917
Birthplace: New York City, New York
Education: Self-taught
Positions Held: Penciller, inker, writer, animation designer, editor, painter, publisher
Current Work: *Secret City Saga, Teenagents*
Artistic Influences: Alex Raymond
Achievements in Comic Books: Where to start! Jack is "The King" of all comic books. Jack co-created Captain America with Joe Simon for Marvel, with Stan Lee he co-created Fantastic Four, Hulk, X-Men, Thor, Iron Man, Dr. Doom, Loki, Avengers, the return of Captain America, Machine Man, and Eternals; he also designed Spider-Man's costume for Marvel, with Joe Simon again. For DC, he created the Boy Commandos, the Newsboy Legion, Manhunter, Challengers of the Unknown and Sandman, by himself for DC he created the Fourth World Saga, which included the New Gods, the Forever People, Mr. Miracle, Darkseid. For Harvey with Joe Simon, Jack co-created Stuntman, Boy Explorers, and Boys' Ranch. He also created The Fly for Archie, the Fighting American for Prize, for Pacific he created Captain Victory, and for Topps the Secret City Saga. Any other character you are unsure of, it is safe to assume Jack had a hand in it. Jack has a comic book award named for him, called the Kirby Awards.
Biography: Jack, whose real name is Jacob Kurtzberg, started in newspaper pulps and newspaper strips. He worked for Fleischer Studios and the Eisner-Iger Studios in the 1930s. The rest of his career is basically creation, from the late 1930s till now in 1993. He also wrote the foreword to this book!

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AVAILABLE IN NOVEMBER

Celluloid Heroes: Homo-Superiors in TV Wasteland

by Michael Swanigan

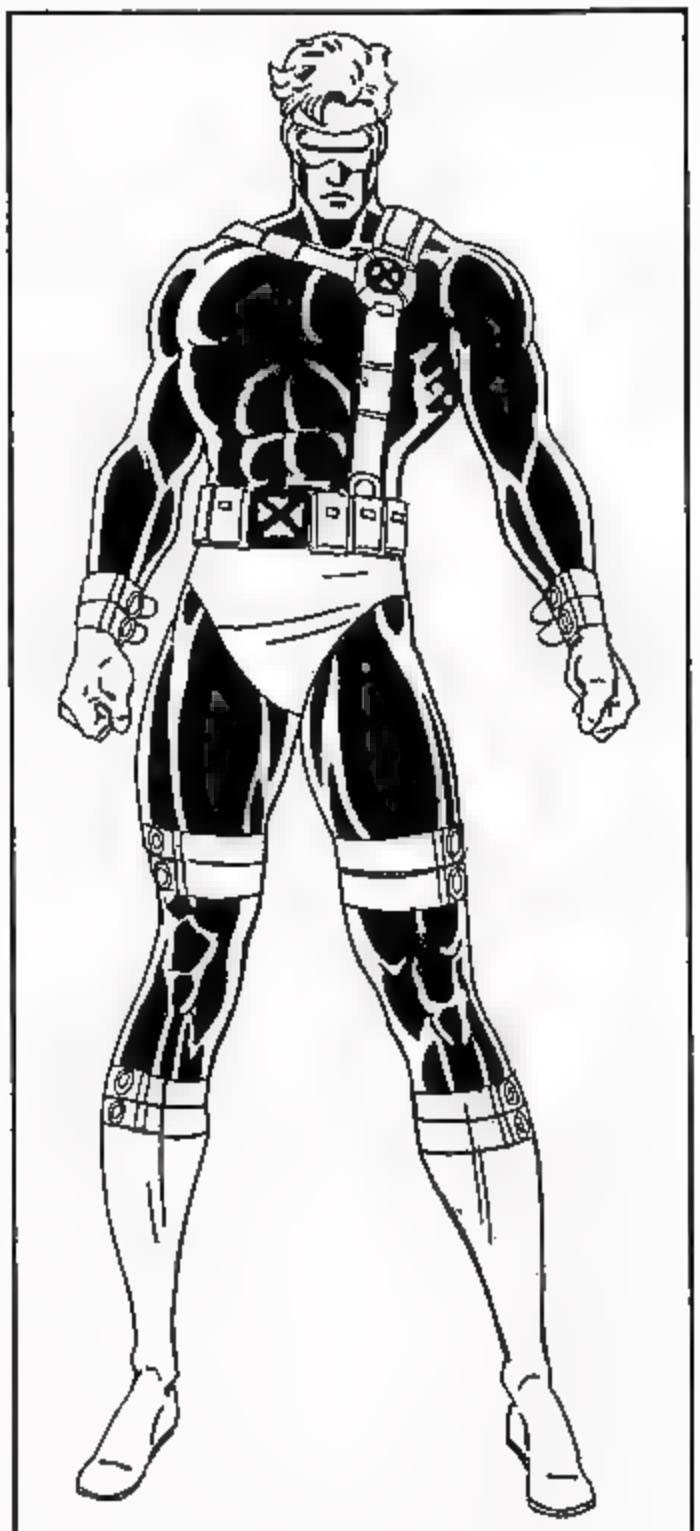
The Uncanny X-Men, America's best-selling comic for the better part of a decade, finally ended a long and winding road towards animation stardom with a weekly animated berth on the Fox Network, already basking from the critical and ratings acclaim accorded the network's Batman animated series.

The path to television was an arduous one, involving several dozen program proposals to the at-the-time networks, (CBS, NBC, ABC) and even a possible prime-time animation berth with ABC, all of which failed to land. Finally, in 1987, to interest both the networks and various toy companies, Marvel Animation produced a half hour X-Men pilot. This episode, "Pryde of the X-Men", introduced a large number of heroes (Professor X, Cyclops, Nightcrawler, Colossus, Storm, Dazzler, Wolverine) and an equally large assemblage of villains (Magneto, Blob, Pyro, White Queen, Toad, Juggernaut), which served the purposes of potential toy licenses more than those who wanted to view a cohesive story. As it turned, this well-animated pilot had no bearing on the Toy Biz company's decision to bring out an X-Men toy line, but it did find success as a half hour filler in the "Marvel Action Universe" syndicated series and as a home video selling over 100,000 tapes.

Margaret Loesch, at the time the president of Marvel Productions, was determined to eventually place the band of mutant heroes on television and, a couple of years later, after becoming the head of the Fox Children's Network, was finally able to secure a network berth for her former company's top superstars. With an intricate production deal set-up with four international production companies (with major producer Saban International in the lead), the task began as 20 years of "X-Men" comics were compressed into 13 half hour episodes.

Among the early questions in dealing with the animated *X-Men* was which X-Men (among literally hundreds) would be used for the series. Early sentiment ran from the 1970s team of mutants (favored by the series' producers) to the original X-Team. It was decided to meld the older, most established members (Cyclops, Storm, Beast) with the more recent characters that have energized today's fans (Rogue, Gambit, Jubilee) and it's probably safe to say that Marvel would've been hexed by fans if the most popular mutant of all, Wolverine, wasn't in the series... claws, bad attitude, and all.

The thrilling tradition of action-packed stories featuring the ever-intriguing X-Men continues for a second smash season. These larger-than-life mutants, created some 30 years ago by real-life legendary comic book heroes Stan Lee and Jack Kirby, have rocketed to even greater heights of popularity since the Fox Saturday morning mega-hit premiered last season. X-Men



Model Sheet of Cyclops
© Marvel Entertainment Group, 1993

Executive Producers: Stan Lee, Joe Calamari
Supervising Producer: Scott Thomas
Producer: Larry Houston
Production Executive: Stephanie Graziano
Voice Director: Dan Hennessey
Supervising Animation Director: Richard Bowman
Animation House: Graz Entertainment, Inc.

Principal Characters and Voices:
PROFESSOR X...Cedric Smith
CYCLOPS...Norm Spencer
BEAST...George Buza
ROUGE...Lenore Zann
JEAN GREY, FERAL, PLAGUE...Catherine Disher
GAMBIT...Chris Potter
STORM...Nicky Guadagni, Iona Morris
WOLVERINE, SUNFIRE...Cal Dodd
JUBILEE...Alyson Court

remains the largest selling comic book line currently in the marketplace.

Still burdened with all the angst-ridden interpersonal strife that has made them instant classic figures, our favorite X-Men (Storm, Cyclops, Rogue, Professor X, Beast, Gambit, Jubilee, and the always contentious Wolverine) return to battle even greater threats to mutant/human co-existence. (Other characters that will be making their initial appearances this season include: Mr. Sinister, the Nasty Boys, Omega Red, Darkstar[from Marvel's '70s group, the Champions], Alpha Flight, Longshot and Mojo.)

As Professor X and arch nemesis Magneto are forced to cooperate to survive in the mysterious and unknown Savage Land, the rest of the X-Men must battle all those forces given over to evil, corruption and closed mindedness. They fight to keep their missing mentor's dream alive: a dream that someday humans and mutants will live together in peace.

Model Sheet of Rogue
© Marvel Entertainment Group, 1993

X-Men is a production of Saban Entertainment, whose past hits include *Alf Tales* and *Camp Candy*, with animation provided by Graz Entertainment.

SECOND SEASON:

#14: "TILL DEATH DO US PART" Part I

Scott Summers and Jean Grey are joined together as man and wife, as we learn that the Minister is none other than Morph, the shape-changing X-Man (who was left behind and presumed dead). Morph plots his revenge on his former teammates for abandoning him.

#15: "TILL DEATH DO US PART" Part II

At a South Pacific Lodge, Scott and Jean are enjoying a quiet honeymoon, suddenly set upon and captured by Mr. Sinister's mutant accomplices, the Nasty Boys; Ruckus, Slob, Hairbag, and Gorgeous George.

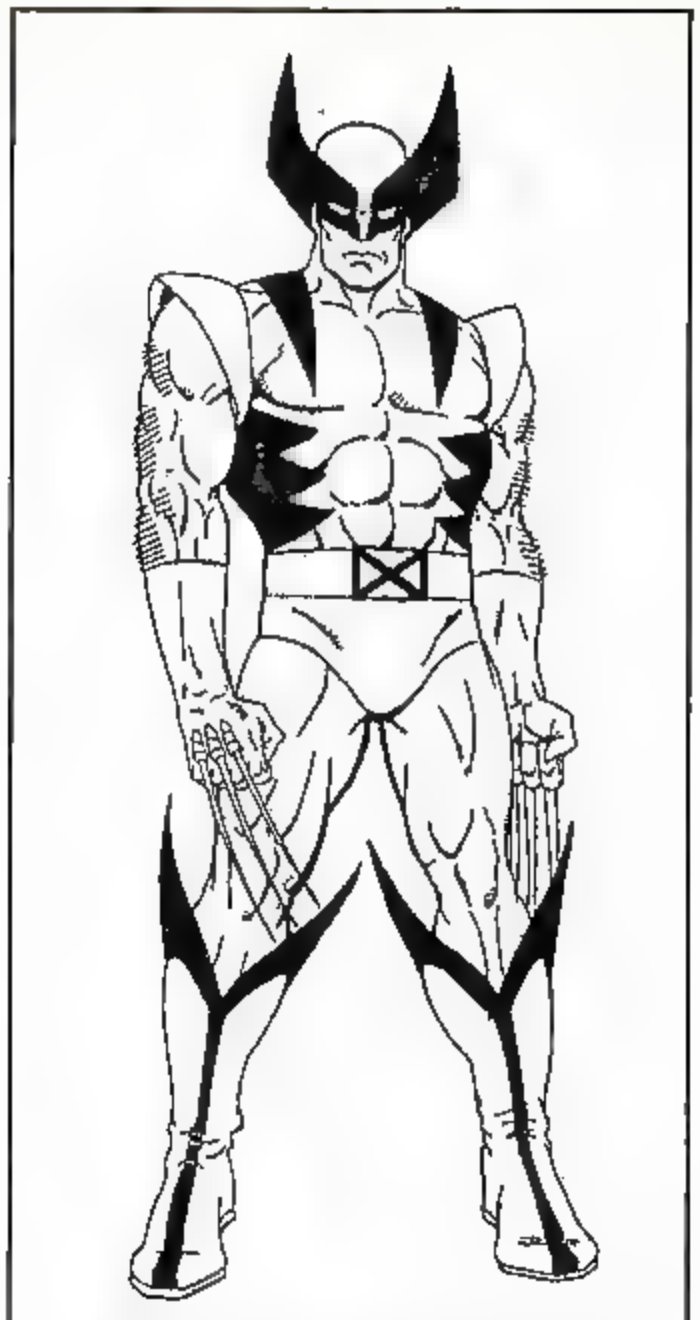
Mr. Sinister, with Scott and Jean in his thrall, reveals the reason for their capture and his intense interest in them, he wants to use their genetic material to create the progenitors of an unbeatable race of mutants under Sinister's control.

#16: "WHATEVER IT TAKES"

Professor X and Magneto find themselves in a rain forest. A rain forest in Antarctica?!? Strange, but stranger still, is the realization that the crippled Xavier can now walk! Not only that, but neither he nor Magneto can summon their considerable mutant powers which would help them when a pterodactyl suddenly swoops down and captures Magneto, with Professor X chasing him further into this savage land.

#17: "RED DAWN"

In Russia, the action quickly shifts between a Soviet laboratory and a Russian village in the process of being destroyed by the death-dealing Russian mutant known as Omega Red, who's been released from imprisonment by members of the old Soviet hierarchy seeking to restore the "old" Soviet Union. These efforts are being supervised by another Soviet mutant, Darkstar, who has her doubts that an "uncontrollable living weapon" will be any more controllable this time.



Model Sheet of Wolverine
© Marvel Entertainment Group, 1993

#18: "REPO MAN"

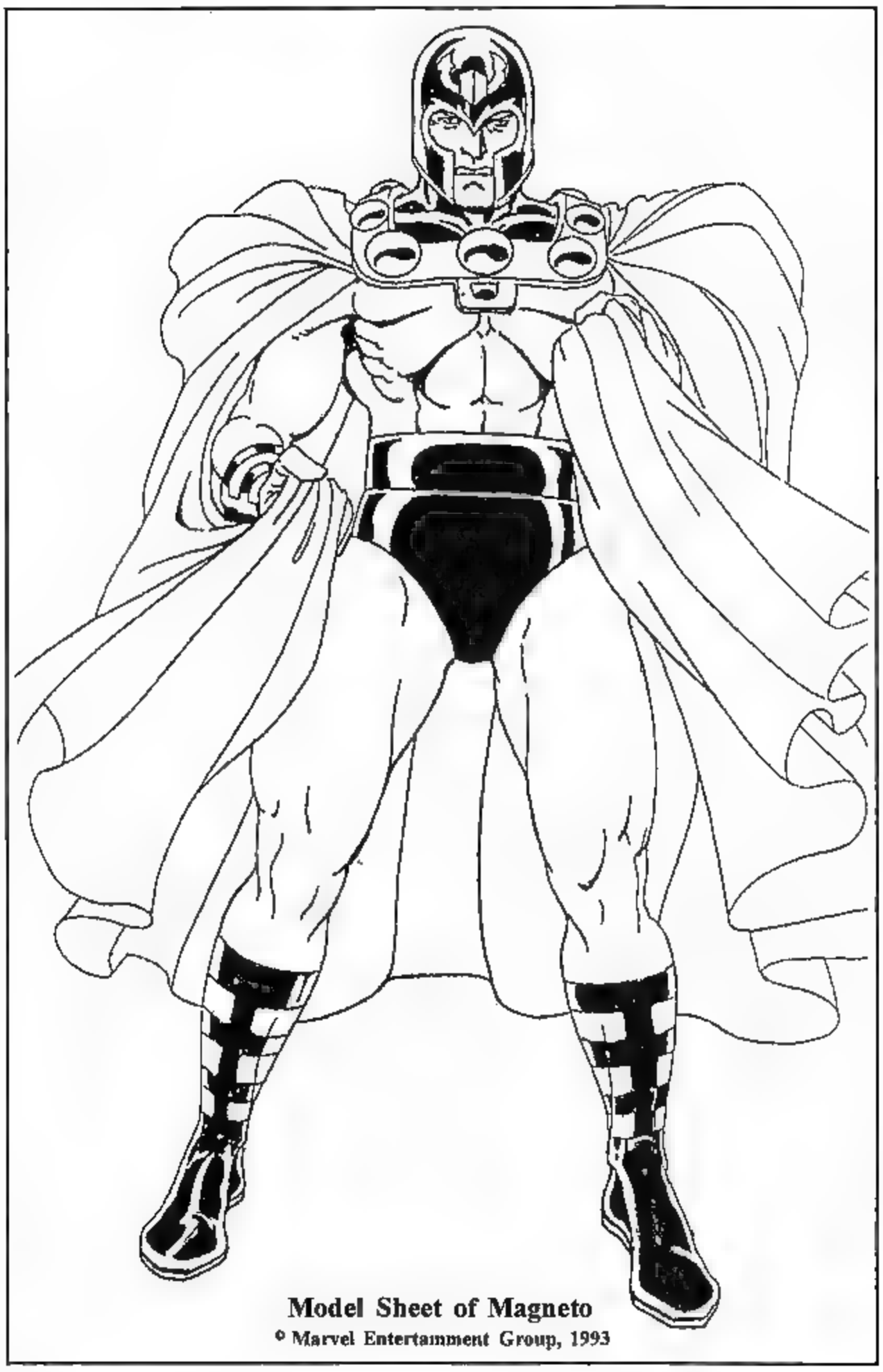
As Logan enjoys a quiet moment, with a scared deer whom he frees from a tangle of roots, things quickly go back to "normal", as he soon engages in pitched battle with a group of Canadian super-beings called Alpha Flight. This team, consisting of the super-powerful leader of the group, Vindicator, the super-swift mutant twins Aurora and Northstar, mystical Shaman, short-but-agile Puck, and the super strong, monstrous Sasquatch, have come to forcibly bring Wolverine back into their fold after he angrily left them years before to join the X-Men.

Note: Comic book writer, Len Wein, co-creator of both Wolverine and several of the current X-Men, scripts this episode, which begins with a rare peaceful encounter for Logan.

#19: "X-TERNALLY YOURS"

As Gambit runs Cyclops through his paces in the Danger Room, he receives a very disturbing phone call. Gambit reveals to the X-Men that he has to go

home, as "They gonna waste my brother." Roaring off in a mini-jet towards the bayou, Gambit reminisces about his childhood, when, as "Remy Le Beau", he was a member of a Cajun clan of thieves who, along with another Cajun clan of assassins, both pledged "tithes" to the alter of "The External", a powerful female immortal. The External, in turn, grants special powers to a chosen thief and assassin for the next ten years, until the next tithing period. Remy's brother was the chosen one last time but, due to his tithe being stolen, was warned that if this happened again, all of his clan would then die, which Gambit learns later, is what the assassins are counting on as they kidnapped Bobby. The purpose: an exchange, Bobby and the tithe for Gambit, so that he can marry the assassin member that he abandoned, their chosen one Belladonna.



Model Sheet of Magneto
© Marvel Entertainment Group, 1993

#20: "TIME FUGITIVES" Part I

Two thousand years in the future, the year 3999, we see a "Terminator"-style war zone, with giant robotic battle machines plodding through mass metropolitan rubble and ruin. Here, Cable leads a ragtag group of rebels against the evil mutant Apocalypse. During one of their confrontations, both are confronted by a mysterious temporal storm, caused by a cosmic realignment of time itself. Suddenly, Cable's men start to disappear one by one.

#21: "TIME FUGITIVES" Part II

Cable's abhorrence at causing the plague to happen in the past is eliminated when he sees his son Tyler falling victim to a temporal storm. Within seconds, he's transported himself back to the present, arriving seconds after Bishop has arrived on his mission to prevent the plague that he stopped. (Bear with us, this gets a little bit complicated!) The two of them square off, with Cable finding it as hard to convince Bishop of his intentions as Bishop found it convincing the X-Men of his. As Bishop eludes him, Cable sees the news report of the impending mutant quarantine, and realizing that he's ironically on the "Friends of Humanity" side, he has to kill Bishop.

#22: "I REMEMBER MAMA"

In a condemned building, a secret meeting takes place, as Mr. Sinister reveals to shape-changing mutant Mystique that the continued disappearance of Professor X leaves the X-Men open to attack. She stands to benefit greatly by this, now that he's gone, Rogue, her "foster daughter", will now be able to return to her.

#23: "BEAUTY AND THE BEAST"

Brilliant, beastly X-Man, Hank McCoy, is working on a radical new treatment with the possibility of restoring a young woman's previously unrestorable eyesight. While the young woman, Carly Crocker, looks forward to this with great enthusiasm and anticipation, there is considerably less of either coming from her father.

This is not because he doesn't want his daughter to see again, but because he hates the fact that a mutant is making it possible. And it isn't just Mr. Crocker who isn't crazy about the notion, old adversary and "Friends of Humanity" founder Groyden Creed, sees this as the perfect chance to finally discredit President Kelly's favorite mutant, and all mutants in general.

#24: "MOJOVISION"

We open with the title sequence from an alien dimension's formerly-highest-rated program: "Longshot". It is formerly rated because, from the luminous lips of the lord of lard, Mojo, the show's ratings, videos, licensing and, worst of all, its sponsors. Not that the series star, Longshot, is worried about it, after all, he's the star who's going to replace him? As Mojo whines to his major domo, Major Domo, he suggests a replacement, the X-Men (they tested well dimensionally, and they're cheap!)

#25: "REUNION"
Part I

At the Savage Land, after a brief skirmish with some pterodactyl riders, Professor X and Magneto, finally find Xavier's plane and plan to leave, when suddenly they are confronted and captured by the Mutates: the four-armed brute, Barbarius, half timber wolf, half man, Timberius, the beautiful Vertigo and half frog/half man, Amphibus (all wearing "Anti Machine" belts), a group of super-powered mutant freaks created long ago by Magneto, now turned against their former master.

#26: "REUNION"
Part II

Within the Hi-tech Citadel in the Savage Land, Mr. Sinister works on his ultimate plan, to secure the genetic material from the X-Men to create his own society of super-mutants. Continues apace as the remaining X-Men join forces and land in the Savage Land, to find themselves suddenly surrounded by the Nasty Boys, the Mutates, and the Pterodactyl Riders. With their powers now non-functional, the X-Men are easy prey for the attacking hordes, Wolverine barely escapes capture by hurling himself over a waterfall.

(Michael Swanigan is a storyboard artist for the X-Men *animated series. Swanigan is also the author of* Animation By Filmation *and* Volume 1: The Hanna-Barbera World of Super Adventure *and editor/publisher of* Toon Magazine, *all concerning the television animation industry.)*

Jubilee
* Marvel Entertainment Group, 1993

ANIMATION 101

by C.J. Sarachene

drawings to create a second of animation.

in half because there only has to be 12 drawings per second of film.

animation. The main reason for limited animation is to save money.

fluidity.

animated Superman series.

animation:

of animation into "reel time").

gags for established characters and devises new characters.

of the story in graphic terms.

story.

Sometimes the assistant will animate small scenes.

action and the end of an action).

created using gauche or acrylics.

chart his/her progress to create the final animated image.

director's bar sheets. The editor keeps all reels in sync.

computers and state-of-the-art video equipment.

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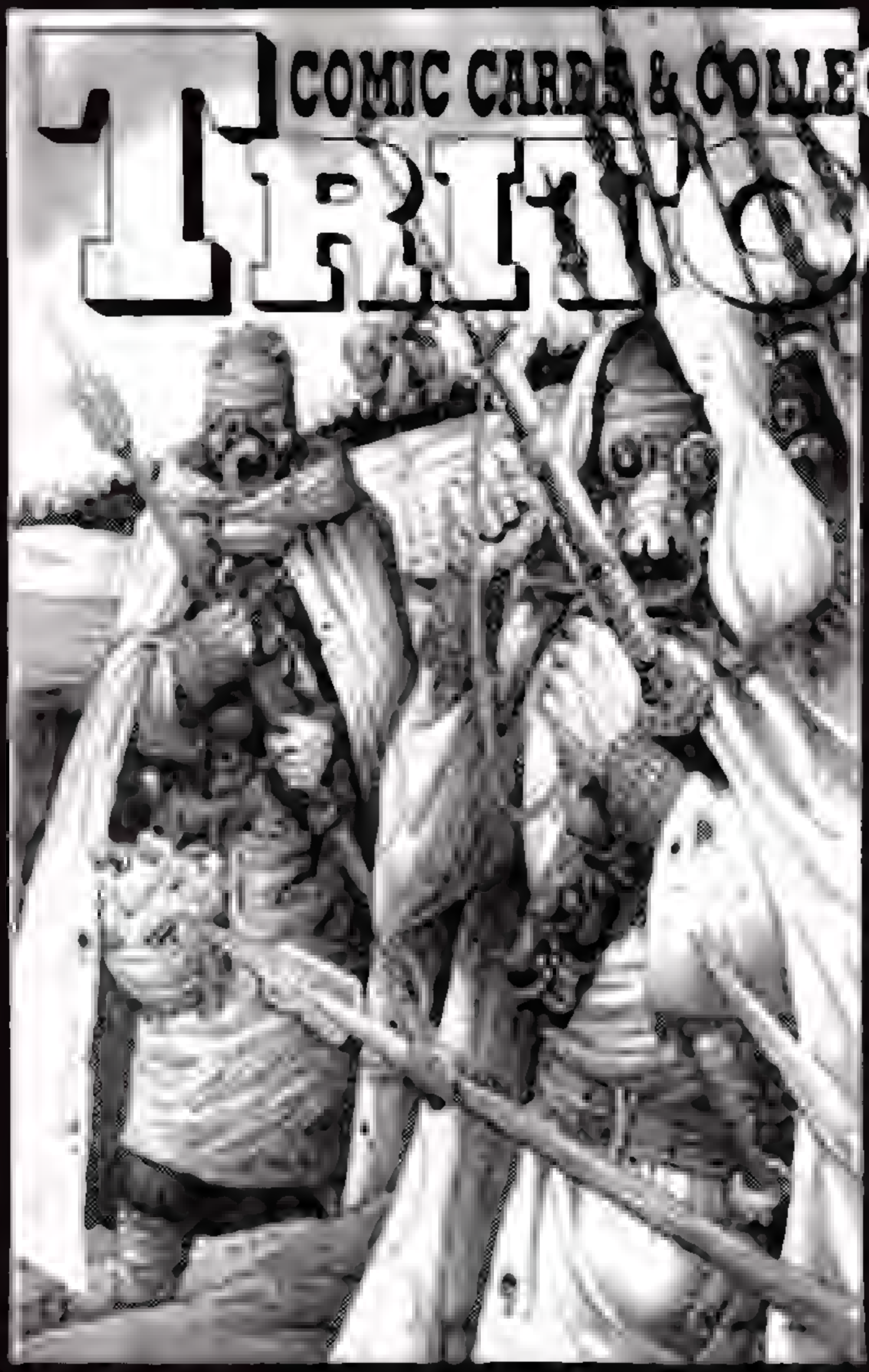

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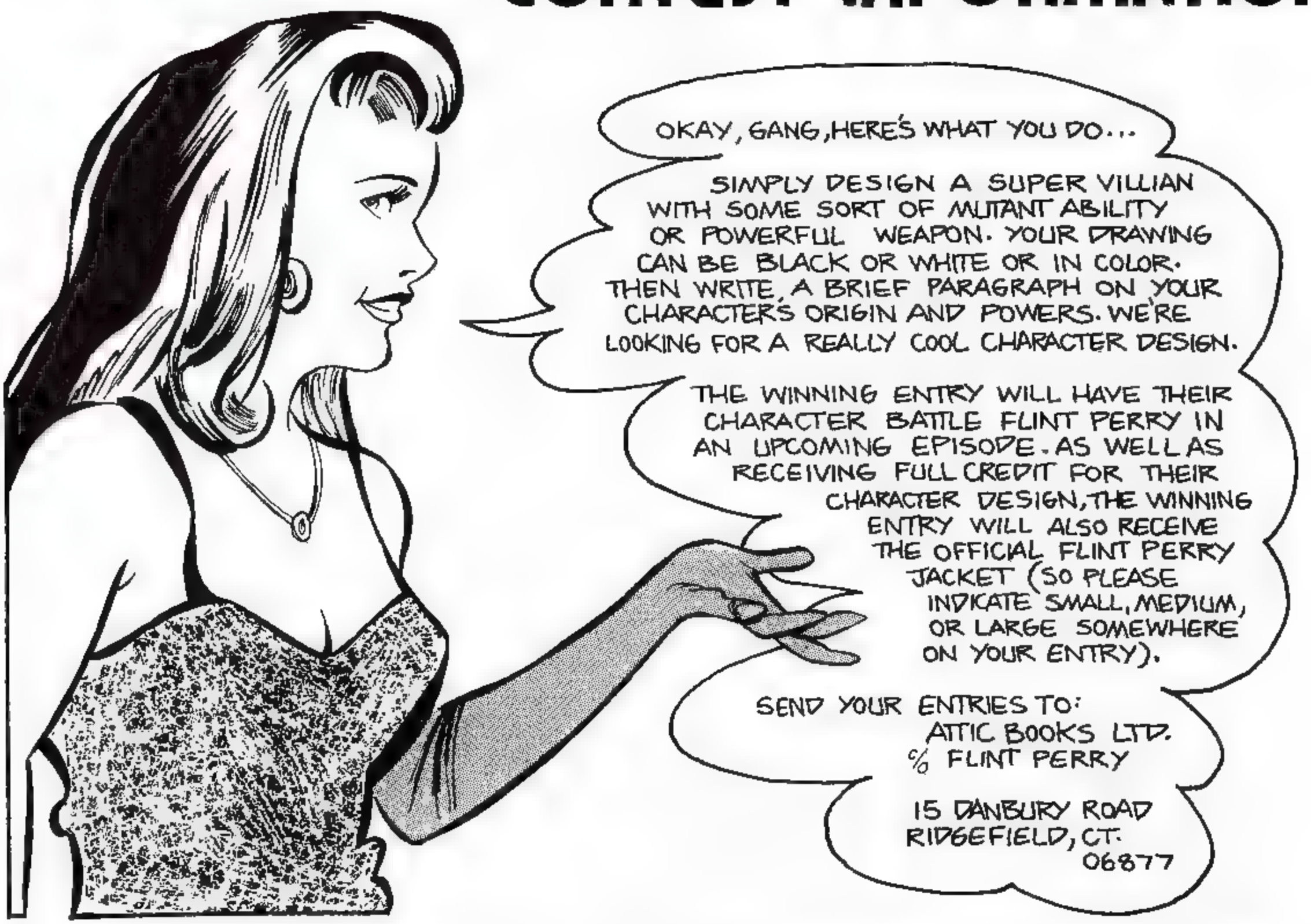
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BACK ISSUE BITS

by *Kevin Ohlandt*

What do the following comic books have in common? *Metal Men* #1, *Demon* #40, *Green Lantern* #46 and *Hawkman* #1. They have all sold out in most comic book retail outlets across the country. Most of these comics contain new storylines for old fan favorites from one time or another. The result has been escalating back issue prices because retailers were caught short yet again. Other recent DCs deserving of honorable mention are *Legends of the Dark Knight* #50 containing Batman's first encounter with the Joker and *Golden Age* #1 and #2. (Of special note is the decrease in price on *Superman* #66. In a statement by Dan Jurgens, this issue does not contain Doomsday being released in a space pod by Braniac, so the speculation on this issue has come to a grinding halt.)

Regarding DC Silver Age back issues, due to the recent top selling storylines concerning Superman and Batman, fans are looking at these comics again. First appearances of Silver Age heroes are picking up as well. *Brave and the Bold* #34, the first appearance of the Silver Age Hawkman, *Showcase* #4, the first appearance of the Silver Age Flash, *Showcase* #22, the first appearance of the Hal Jordan Green Lantern, *Showcase* #37, the first appearance of the Metal Men, and *Metal Men* #1, the first issue in the Silver Age series, are all proving to be key issues for a new generation of Silver Age collectors.

In the 1970s, DC came out with many offbeat series. One of these was *Prez*, the story of a male teenager who becomes President of the United States of America. With Prez's recent appearance in *Sandman* #54, his four issue series is highly sought after by Sandman collectors. In the same vein, the Vertigo spin on Jonah Hex has sent collectors scurrying for *All Star Western* #10 with Jonah's first appearance, *Weird Western Comics* #29 with Jonah's origin and *Jonah Hex* #1, the first issue of the series.

Marvel is enjoying sell-outs recently in the form of *Daredevil*. #319 to #322 have all sold out due to his costume change and the imminent return of Electra. Fans are desperately trying to obtain copies of *Daredevil* #168 with the female ninja's first appearance, as well as *Electra: Assassin* #1 through #8 (still affordable at reasonable prices). *Moon Knight* #55 has been selling out due to new artist Steve Platt, seen at Comic Fest selling for $10 from many dealers. However, this has had no influence on past issues of Moon Knight and his appearances. *Magneto* #0 has been a cause for controversy of late. Many dealers are selling it for up to $12, but the fans are arguing that it should not be worth more than the five mutant books that had to be obtained to receive the issue (which totals $7.50). Also, the death of Mr. Fantastic in *Fantastic Four* #381 has caused many fans to latch on to this fatal fiction. Finally from recent Marvels, *Ren and Stimpy* continues to sell at higher prices, especially the first five issues.

The Mighty Marvel Silver Age has been consistent with the rest of the year, with key issues such as *Amazing Fantasy* #15, *Amazing Spider-Man* #1, *Fantastic Four* #1 and #48, *Incredible Hulk* #1, *Avengers* #1 and #4, and *Uncanny X-Men* #1 commanding the top prices.

From the disco decade, fans are looking for *Iron Fist* #14 with the first appearance of Sabretooth (joining the X-Men in *X-Men Unlimited* #3) and *Incredible Hulk* #181. People are starting to look at *Thor* #225, the first appearance of Firelord. Finally, with the new generation of comic fans coming in from the X-Men cartoon series and video games, *Giant-Size X-Men* #1 and *X-Men* #94 are on the move again.

The "Prime" independent comic company right now is Malibu with their Ultraverse imprint. *Prime* #2 leads the pack as the "hard-to-find" issue. All Ultraverse comics are selling out in the back issue bins, but ironically, new issues do not sell out. Be extra cautious with speculation on this imprint.

Speaking of Valiant, the back issues are still selling, although at lower prices. *X-O Manowar*, the series, is still the best selling of Valiant back issues. *Bloodshot* #7 (first Ninjak in costume) and *Shadowman* #16 (first Doctor Mirage) lead the Valiant first appearance back issues.

Harris comics has an unquestionable hit on their hands with *Vampirella*. #1 through #4 have all sold out and are extremely hard to find. The same can be said for *Bone* #1 through #9 and the *Crow* #1 through #4. The Crow hunt continues in *Caliber Presents* #1 (Crow's first appearance) and *Caliber Christmas Special* #1 (second appearance of the Crow).

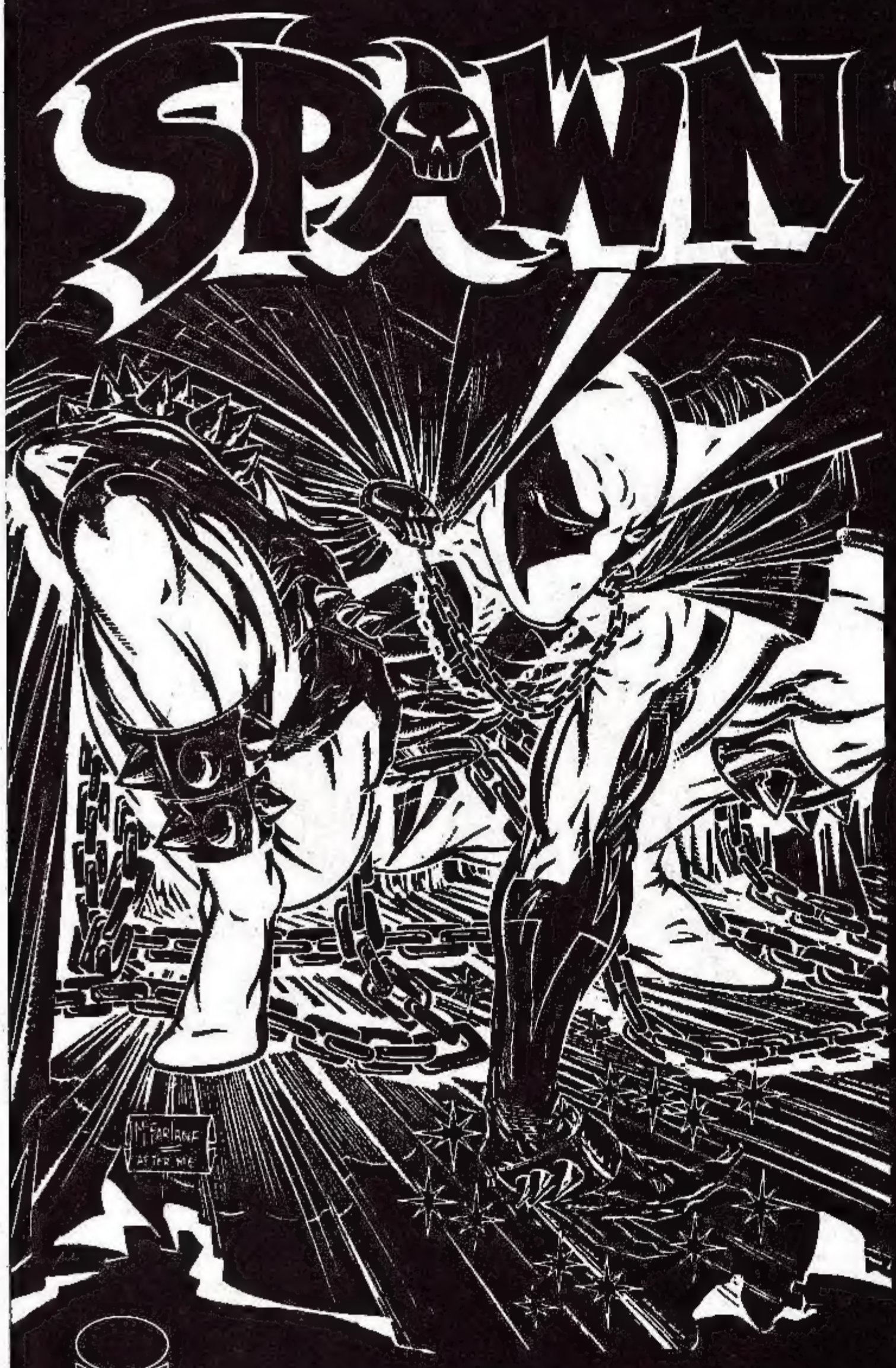
Spawn holds the Image trophy for best selling back issue. Most stores report that as soon as they put back issues of *Spawn* in their boxes, they are gone. The other Image comic books have slowed down considerably.

Top Ten Recent Back Issues
1. *Daredevil* #319-322
2. *Metal Men* #1
3. *Green Lantern* #46
4. *Prime* #2
5. *Vampirella* #1-4
6. *Bone* #1-9
7. *Magneto* #0
8. *Moon Knight* #55
9. *Jonah Hex: Two Gun Mojo* #1-2
10. *Ren and Stimpy* #1-5

Top Ten Silver Age Back Issues
1. *Showcase* #37
2. *Showcase* #4
3. *Brave and the Bold* #34
4. *Amazing Spider-Man* #1
5. *Showcase* #22
6. *Fantastic Four* #1
7. *Fantastic Four* #48
8. *Incredible Hulk* #1
9. *Amazing Fantasy* #15
10. *Metal Men* #1

Top Ten 1970's Back Issues
1. *Giant-Size X-Men* #1
2. *Daredevil* #168
3. *X-Men* #94
4. *Prez* #1-4
5. *Iron Fist* #14
6. *Jonah Hex* #1
7. *Incredible Hulk* #181
8. *Daredevil* #158
9. *Thor* #225
10. *Weird Western Comics* #29

COMICS VALUES MONTHLY



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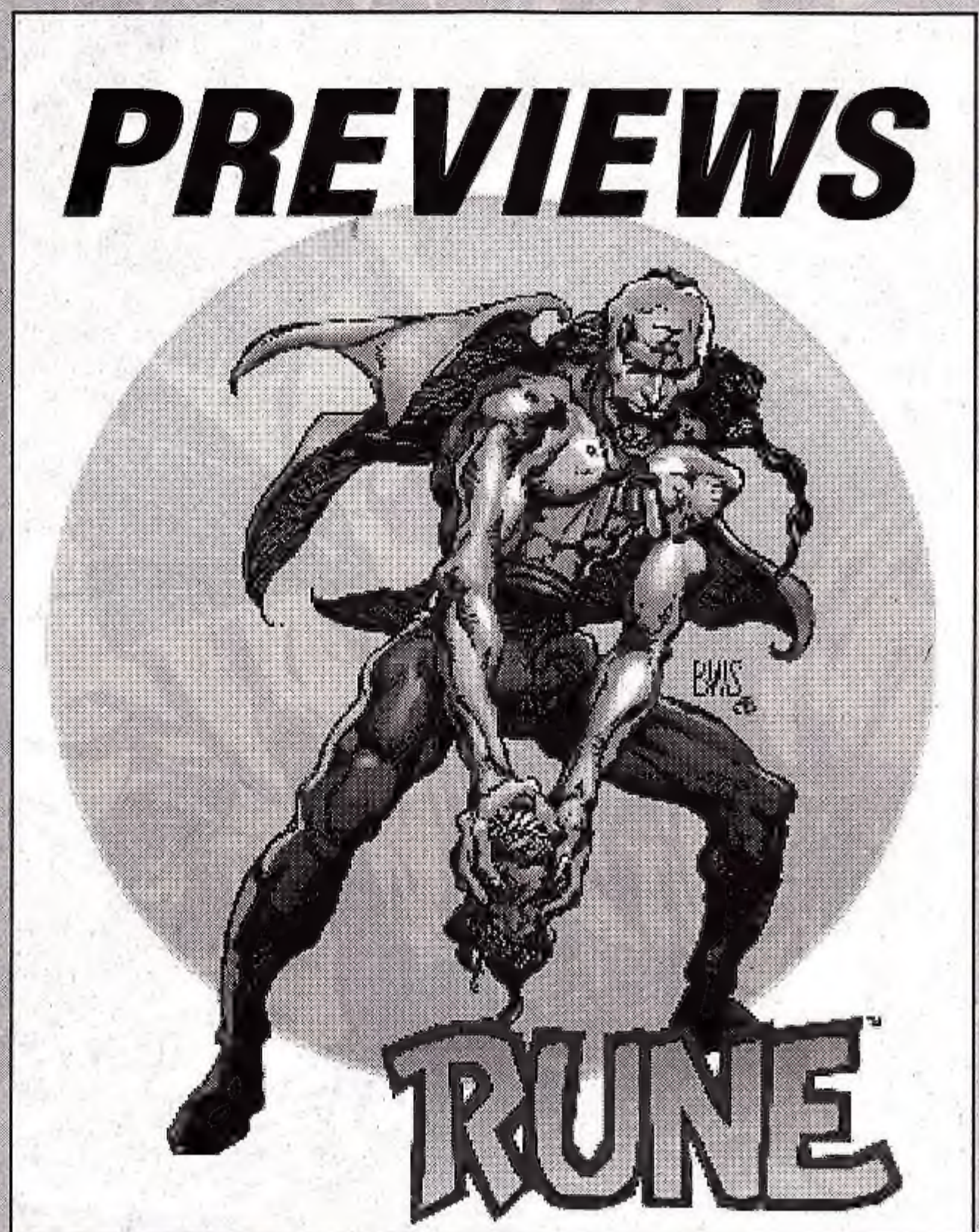

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